

ARTISTIC EXPRESSION IN MUSIC AND POETRY

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This paper delineates meaningful relationships of passions, emotions, feelings, affections, nuances and aural perceptions of expressions and utterances, for understanding human artistic possibilities historically and contemporarily in the fraternal arts of music and poetry, with reference to sounds, silences, sequences, rhythms, rhymes, repetitions, retards, accelerations, tempos, harmonies, melodies, forms, etc., in four poetic and three musical compositions uniquely created by its author.

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PART I
CRITICAL ESSAY

Introduction

Artistic expression is a powerful principle. Its usage is especially employable by poets and musicians. It is they who by inspiration, imagination, conception, and execution profess, practice, and produce audible sensations that may convey many and various meanings, mostly, though not exclusively, through auditory channels. Live performances of music and poetry are more personal, more compelling, more insightful, more meaningful, more exciting and more memorable because they are dually sensed: they are both heard and seen.

How is this hearing accomplished? How are the sounds of, for example, voices and instruments distinguished? Aurally, vibrations of the air are collected in the ear by the helix, channeled through the concha and the external auditory canal, into the tympanic membrane, and on to the malleus, incus, and stapes, whose amplified vibrations are then passed through the undulating fluid of the cochlea, to the auditory nerve, which transmits these transitory signals to the brain's receptor cells, which make instantaneous decisions about relative meaning and importance. The brain also extracts meaning and importance from visual signs given by the performer(s). The visual movements of performers vary with the venue, as well as the musical and poetic forms employed. For example, one would expect to see more—and more variety—of movement at a jazz performance than at a classical concert; more variety at a poetry slam than at a poetry reading.

The word **expression** was used several times with telling effect by the most distinguished poet, after Shakespeare, of the English Baroque: Alexander Pope (1688-1744), in his lengthy (744-line) poem, *An Essay on Criticism*. He was also vitally interested in the aural aspect of poetry, as the final line of the following excerpt reveals.

But true Expression, like th' unchanging Sun,
Clears, and improves whate'er it shines upon;

It gilds all objects, but it alters none.
Expression is the dress of thought, and still
Appears more decent as more suitable;
.....
True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance.
'Tis not enough, no harshness gives offense,
The sound must seem an Echo to the sense.¹

Poets and musicians not only express themselves when rehearsing; they express themselves even more vividly, more emphatically, when publicly performing—that is, with more passion, more emotion, more affect, more feeling, and especially with more nuance. These words have been used for centuries by poets, composers, teachers, critics, and historians. They all have different, as well as overlapping, denotations and connotations. None can be adequately defined without reference to one or more of the others.

Passion is a good word, but it has been somewhat corrupted by its diversity. In modern terms, it can be, to some, a passion for the latest fashion of the day, or of the week. Or it can refer to a man of long ago, who had a passion for forgiving: for giving help to the helpless, for giving sight to the blind, for giving life even to those beyond mortality; even forgiving those who cruelly murdered him, just because he loved them all so much.

Passion is the most intense, most compelling expression employed in poetic and musical discourse. It designates emotions that can be called powerful, as well as (although certainly less useful here), wrathful, lustful, or choleric. In a musical or poetic performance, an abandoned display of passion in any form might well incite an audience to cat-calls and whistles, as at Stravinsky's *Rite of Spring* premiere (Paris, 1913), or might even incite applause at a rock-band, or country bar-room, performance before a much less discriminating—or a more inebriated—group. After all, passion can refer to “a state of desire or emotion that represents the influence of

¹ Davis, *Pope: Poetical Works*, p. 73, lines 315-319 and pp. 73-74, lines 362-365.

what is external [e.g. causing rage or hatred] and opposes thought and reason as the true activity of the human mind.”²

Again we solicit Mr. Pope’s insightful poetics, this time about passion and feeling, from *Imitations of Horace, Book II, Epistle 1, To Augustus*.

Let me for once presume t’ instruct the times,
To know the Poet from the Man of rhymes:
‘Tis he, who gives my breast a thousand pains,
Can make me feel each Passion that he feigns:
Inrage, compose, with more than magic Art,
With Pity, and with Terror, tear my heart.³

On the other hand, passion can refer to the boundless love, the strong, steadily glowing fervor, and the intense devotional zeal which characterized the selfless sacrifice of Jesus, first in the Garden of Gethsemane, and later as He was crucified at Golgotha.⁴ Passion can also refer to the numerous musical settings of His “passion,” especially the oratorio, *Messiah*, for soloists, chorus, and orchestra, with music by George Frideric Handel (1685-1759), with text by Charles Jennens (1700-1773). It was first performed in Dublin in 1742. Among the hundreds of performances of this masterpiece each year, it is performed in December annually by the Dallas Symphony Orchestra and Chorus, and also by the Dallas Bach Society. Fortunately, I have been able to attend many of these performances. It has also been performed on Easter Sunday evening for the last ten years at the McKinney, Texas, Stake Center of the Church of Jesus Christ of Latter-day Saints, to audiences of 600-700.⁵

Two things should be noted in the preceding discussion. First is that passion is not necessarily an ephemeral condition; it may, as noted above, last a lifetime. Second, the definition of “passion,” necessitates a reference to emotion, as well as expression.

² Webster’s *International Dictionary*, 1651.

³ Davis, *Pope: Poetical Works*, pp. 370-371, lines 340-345.

⁴ As referred to in the previous paragraph.

⁵ I have performed, as violinist, in each of these ten performances.

Utterance, meaning vocal expression, is absolutely indispensable for vocal music or aural (sound) poetry.⁶ To express, in vocal or choral music, is hopefully, to communicate, by both verbal and non-verbal means. Also, utterance in vocal/choral music may be enhanced or assisted, with sounds made by other bodily parts, e.g. foot taps, thigh slaps, or finger snaps. Vocal/choral music may also be enhanced by musical instruments, both acoustic and electronic. All of these musical means, in the definition of the poet T. S. Eliot, refer to “expressing emotion in the form of art,”⁷ thus, *artistic emotion*.

Just as passion can be called a powerful emotion, **emotion** can be understood as an expression of feeling, especially a strong feeling, an acuteness of feeling, a mental and/or emotional responsiveness. It can be produced by a refined awareness—of fear, of hate, of desire, of love, even of artistic emotion. Such emotions are often manifested by such bodily changes described as ocular, respiratory, cardiovascular, neuromuscular, and more. These manifestations may tend to cause agitation, even turmoil, in one’s internal sensibilities, unless, and until they can be quickly dispersed by an outlet provided for their dispersion, that is, for their expression. In the course of a poetry or musical performance, the outlet for the dispersion of a particular bit of expression is usually very brief. Along with his memory of the poetry/music, the performer must be constantly attuned to his feelings, but not overcome by his emotions, in order to perform a passage in a manner that to a listener may convey feelings of artistic emotion.

The word **affect** is now considered, by some, to be an obsolete expression for either, or both, feeling and emotion. However, it was essential in the written and spoken rhetorical reasoning of the Renaissance, including musical discourse and composition. In general, Renaissance rhetoric emphasized “inventio” in the delivery of “affective speech,” that “moved”

⁶ Brogan, *Handbook of Poetic Terms*, 280-288.

⁷ *American Heritage College Dictionary*, 1497.

the audience by persuasion. In music, affect could, and can, refer to both feelings and emotions. In the twentieth century, “affect,” perhaps because of its duality of meaning, has been given new meanings by new masters. Researchers and writers in the field of music psychology have distinguished two aspects of affect, defined as “extrinsic” and “intrinsic.”

Extrinsic affect is associated with aural musical events (or contexts), that have produced strong feelings, which, when heard again in similar contexts, have, through memory, triggered similar emotions or feelings. Intrinsic affect has been divided into two types of relationships, which are distinguished as musical structures and as emotional responses. These responses have been labeled either “iconic” or “symbolic.” Iconic relationships are created by a resemblance between a musical structure and an agent or event possessing an emotional “tone.” “For instance, loud, fast music shares features with events of high energy and so suggests a high-energy emotion such as excitement.”⁸ Symbolic relationships are created when the response of the listener is affected as he apprehends and appreciates the forms and patterns, i.e. the syntactical sequence of the music, or poetry. It has been determined that even short, simple sequences can set up powerful emotional expectancies as to what will follow. These emotional peaks, employing key syntactical features, are thus associated with these expectancies. These may involve, for example, consonance or dissonance in musical cadence, or alliteration, assonance, or rhyme in poetry. The emotional response to these expectancies is, by music psychologists, termed “affect.”

Of all the other words denoted by the word expression, **feeling** has, without doubt, the most elusive character, its definition seemingly similar to a slide on a slippery slope. “I feel your pain,” is an appropriately symbolic and sympathetic expression, although not literally true, even from one similarly wounded. Personal pain is mostly private by biological necessity. The Negro

⁸ Sadie, *New Grove Dictionary* (2001), V. 20, 545.

spiritual, *Deep River*, initially metaphorical, is also quite correct: “My home is over Jordan; Nobody else can cross it for me; I’ve got to cross it by myself.” In this instance, solace is provided by both metaphor and music.

The definitions of feeling cover a great gamut of expressions and experiences. If we have a “feeling heart,” we may be easily moved or affected, we may have a great capacity to respond emotionally, and we may manifest great emotional susceptibility and sensitivity. We may have a feeling of bodily consciousness, an organic sensation, along with aesthetic mental perceptions.

Sometimes, we may express or experience an emotional feeling of “attitude”: a disagreeable frame of mind from an unresolved, negative situation. Or we may revisit pleasurable feelings of responsive awareness, appreciation, or recognition: a sympathetically perceptive aesthetic response to our poetry recitation, or our performance of Christmas music. Or we may have experienced the feelings of passion engendered by the *Romeo and Juliet Overture* (1869) by Tchaikovsky (1840-1893), or by the poem *Howl* (1955) by Allen Ginsberg (1926-1997). Or we might have experienced a feeling of sublime emotion occasioned by the performance of one of the last symphonies of Wolfgang Amadeus Mozart (1756-1791), or from an eloquent reading of that most memorable villanelle, *Do Not Go Gentle into That Good Night* (1952) by Dylan Thomas (1914-1953).

Having addressed, in some detail, the similarities and differences between expression, passion, emotion, affect, and feeling, and their intimate connection with artistic musical and poetic performances, we shall conclude this discourse with that most personally useful performance device—nuance.

Nuance has little, if any, meaning either for the musically uninitiated or for the amateur musician who struggles to sustain a steady rhythm, along with acceptably accurate pitches, or for

the neophyte who must practice pleasing pronunciation in a poetry reading. By comparison, the artist who has conquered all of the initial interpretive challenges, including, at least, partial memorization, can express, and more likely communicate, his artistic feelings and emotions, with nuance, to a receptive, perceptive audience, with subtle, but persuasive eloquence.

Nuances are more subtly expressive devices than can ever be fully communicated by annotations in a musical score, or in a poetic text. Most often, in Western musical practice since the Renaissance, a poet would initially provide a verbal text (the lyrics), which would normally include the overall poetic form, e.g. song, hymn, ballad, sonnet, villanelle, etc., by which such poetic devices as meter, word accent, and rhyme scheme would thus be determined. Then a composer, guided by the formal properties of the verbal text, i.e., its grammatical (syntactic), meaningful (semantic), and—especially—phonetic features with their easily expressive qualities, would “set the text” to music.

Next it would pass to the performer(s) to make use of expressive nuances—in dynamics, timbre (tone color), tempo—even in the length of individual notes and rests (in the music) or words and expressive hesitations (in the poetry). In doing these things, consideration would be given to the expressivity of the text (including its title) and of the music, as well as the acuteness of the performer’s perceptions, hoping that an equally perceptive audience would be emotionally affected. In sum, nuances are those minute, subtle performance variations that create delicate shadings of feeling or meaning with only a slight degree of difference. Nuances are employed by performer(s) who have the sensibility, the awareness, the performing ability to create performances of remarkable pliability and expression.

However, lest it be supposed that nuance is never used in contemporary musical discourse, reference is hereby made to the conducting genius of Claus Peter Flor, the principle

guest conductor of the Dallas Symphony Orchestra, whose rehearsal techniques were recently said to “achieve a gut-gripping intensity and a vividness of characterization, color and texture all but unparalleled among living conductors A distinctive mark of Mr. Flor’s performances is a rare attention to dynamic nuances, especially quiet ones.”⁹ This comment was applied to the *Romeo and Juliet Overture* by Tchaikovsky. It could have been applied, in my opinion, to any composition conducted by Mr. Flor, whose work with the Dallas Symphony Orchestra and Chorus, e.g. in their performance of the oratorio *Elijah* by Felix Mendelssohn, which was, to me, a most emotionally satisfying experience, at least equal to any of their other collaborations that I have attended, such as the Brahms *Requiem*, a performance of “rare eloquence,” that became a “mountain-top experience in the first few measures and stayed there”¹⁰

In the following chapters, considerable attention will be given to the ways that the words passion, emotion, affect, feeling, and nuance have influenced poetic and musical expression throughout recorded history.

⁹ Scott Cantrell, Classical Music Critic, *Dallas Morning News*, 9-9-06, p. 1G and 6G.

¹⁰ *Ibid.*, 10-20-02, p. 47A.

Early Historical Considerations

Although the relationship of music and poetry has been the concern of historians and philosophers throughout recorded time, this relationship is usually traced back no farther than ancient Greece. There these arts were represented by the god Apollo Musagetes. By contrast, the numerous pantheons of Grecian deities had no representation for the plastic arts of painting, sculpture and architecture; although they were widely practiced in their day and famous examples of these arts still remain. But little evidence exists for Greek music, then called prosody, i.e. song sung with instrument(s), besides what the myths and the ca. 8th (or 7th) century B.C.E. hexametric poems of Homer suggest: that music and poetry were highly esteemed in this historically distant, but still influential civilization, which valued most that which was “beautiful,” and therefore, “good.” However, from the “literary monuments of this period . . . [we read] that for festivities and feasts they engaged professional recitalists, who recited or sang poetry to the accompaniment of the lyre.”¹¹

The theoretical aspects of Greek music were much later codified in 59 manuscripts, entitled *On Music*, in the early fourth century C.E. by **Aristides Quintilianus**. In *On Music*, he Writes,

On the whole art of music, one certain part is called theoretical, the other, practical The theoretical is divided into the natural and the technical . . . and with respect to the technical, there are three parts: harmonic, rhythmic and metric. The practical is parted into the application of the aforesaid categories and their expression. With respect to the application, the parts are melic [melodic] composition, rhythmic composition, and poesy [the work of poets]; and with respect to their expression, the parts are instrumental, odic [sung speech], and theatric [acted]¹²

On Music was a three-volume treatise, employing a rather complex language that allowed its author to develop both explicit and implied relationships between subjects as diverse as

¹¹ Lang, *Music in Western Civilization*, 1-6.

¹² Strunk/Treitler, *Source Readings in Music History*, 49-50.

music, meter, philosophy, medicine, and literature. It was viewed by musicians and scholars during the Renaissance as the most important authority on the music theory of ancient Greece.

At the cusp of antiquity, **St. John Chrysostom** (ca. 345-407), the scion of a wealthy family in Antioch, a city of Asia Minor, served for six years as Patriarch of Constantinople until he was deposed from this calling for continuously expressing moral judgments upon both the civic and ecclesiastical leaders of the region. Otherwise, he was very popular as an eloquent preacher of Christian doctrine; “his sobriquet Chrysostom means ‘golden-mouthed.’”¹³

In his *Exposition of Psalm 41*, he spoke of how the human race has always employed poetry and music in song.

[It] is our nature [to be] delighted by chants and songs, [because] even infants, . . . if they be weeping or afflicted, are by reason of it lulled to slumber. Nurses, carrying them in their arms, walking . . . and singing [may] cause their eyelids to close in sleep. For this reason travelers also sing as they drive their yoked animals, . . . thus lightening the hardships of the journey And not only travelers, but peasants are accustomed to sing as they . . . perform their other tasks. Sailors do likewise Women . . . often sing, . . . sometimes . . . to themselves, sometimes all together in concert. This they do – the women, travelers, peasants, and sailors – striving to lighten . . . [their] labor, . . . for the mind suffers hardships and difficulties more easily when it hears songs and chants.

The above shows how, for centuries, workers engaged in repetitive physical labor have sought to lighten their travail with rhythmic expression. He continues with the following thoughts, taken from Ephesians, 5:18-19, that music can be of value to our spiritual nature.

Inasmuch as this kind of pleasure is thoroughly innate to our minds, . . . God established the Psalms, in order that they might provide both pleasure and profit From the spiritual Psalms . . . proceeds much of value, . . . utility [and] . . . sanctity . . . for the words purify the soul and the Holy Spirit descends swiftly upon the soul of the singer Those who sing with understanding invoke the grace of the Spirit. Hear what [the Apostle] Paul says: . . . ‘be filled with the Spirit.’ . . . The cause of this filling is: ‘singing and making melody in your heart to the Lord.’¹⁴

¹³ Ibid., 123.

¹⁴ Ibid., 124.

“In your heart” may also refer to a common choral technique: that is, to have the singers hear their part silently, or to hum it quietly, while another part is rehearsed audibly.

Chrysostom continues with a paraphrase from Acts, 16: 24-25.

For if Paul – imprisoned, . . . praised God along with Silas continually throughout the night . . . and if neither the place, . . . nor anything else could bring him to interrupt his singing, so much the more ought we, who live pleasantly and enjoy God’s blessings, to give forth hymns that express thanks to him.

Even though the meaning of the words be unknown to you, teach your mouth to utter them; for the tongue is made holy by the words when they are spoken with a ready and eager mind What is sought for here is a sober spirit, an alert mind, a contrite heart, sound reason, and clear conscience; . . . having these you have entered into God’s sacred choir

One may also sing without voice, as the mind resounds inwardly. For we sing, not to men, but to God, who can hear our hearts and enter into the silences of our minds.¹⁵

I heartily agree, as St. John Chrysostom seems to imply, that it is just as important, for our optimum well-being, to hear music in our minds—without external sound—as to hear music sounded, whether through the efforts of others, or by our own devices.

Born about 480 to a noble Roman family, **Anicius Manlius Severinus Boethius** in his *Fundamentals of Music*, Book One, speaks to us in words that still ring true after almost two-thousand years, that

. . . it is . . . common to all professions, while infants, youth, and the old as well, are so naturally attuned to musical modes [rhythmic] by a kind of spontaneous feeling, that no age is without delight in sweet song Discipline has no more open pathway to the [mind than through the] ear; when rhythms and modes again access to the mind by this path, it is evident that they affect it, and cause it to conform to their nature.

There are three classes concerned with the art of music. One class has to do with [playing] instruments, another invents songs, a third judges the work of instruments and the song. . . . The second class . . . is that of the poets, which is attracted to song not so much by speculation and reason, as by a certain natural instinct The third is that which acquires the skill of judging, so that it weighs rhythms and melodies and the whole song. And this class is rightly reckoned as musical because it relies entirely upon reason and speculation. And that person is a musician who possesses the faculty of judging –

¹⁵ Ibid., 125.

according to speculation and reason that is appropriate and suitable to music – of modes and rhythms, of the classes of melodies and their combinations, . . . and of the songs of the poets.¹⁶

The one sentence just quoted that indelibly identifies Boethius for who he was, ends “rightly reckoned as musical because [musicians rely] entirely upon reason and speculation.” A musical judgment based “entirely upon reason and speculation” would not likely be made by a modern, experienced composer or performer. Boethius was a Roman philosopher merely repeating an ancient Greek expression.

There were significant developments in Western music during the European Middle Ages (c. 450-1450), in spite of many serious difficulties. It was a time of sporadic territorial warfare among numerous indigenous groups—basically a time of violent disorder and wanton destruction at various times, in various places. Personal travel was extremely hard and hazardous. Communications within and between nation-states were slow to non-existent. After about 400-500 years, Europe knew nothing of the ancient Greek system of music notation. The training of each of the cathedral singers was necessarily done by rote.

Now we come to **Guido of Arezzo** (c. 991-92, d. after 1033), who was educated in a Benedictine Abbey on the Adriatic Coast of Italy. He is best known for “the invention of staff notation” and for codifying a “method of sight-singing using solmization,” employing “six syllables of a Latin hymn text: Ut [Do] queant laxis, Re-sonare fibris, Mi-ra gestorum, Fa-multi-
tuorum, So-lve polluti, La-bii reatum, Sancte Joannes.”¹⁷

In about 1025, he moved to Arezzo (south of Florence, Italy) to train its cathedral singers and write his celebrated *Micrologus* treatise. Later, from the *Prologue* to his *Antiphoner* (book of chants), he wrote:

¹⁶ Ibid., 142-143.

¹⁷ Randel, *Harvard Biographical Dictionary of Music*, 339-340.

In our times singers are the most foolish of all men. For in any art those things which we know of ourselves are much more numerous than those we learn from a master But [without a system of music notation] the wretched singers and their pupils, though they sing every day for a hundred years, will never sing by themselves a single antiphon [correctly], not even a short one.¹⁸

His aforementioned observations were an excellent “pitch” for the use of his sight-singing method, but it would be several centuries before the practice of his discoveries would attain general acceptance and usage.

Now, let us digress for a moment and be inspired by the remarks of a truly remarkable woman, **Hildegard of Bingen**, who speaks to us from the later Middle Ages.¹⁹ Born in 1098, Hildegard became a nun at fifteen and later founded her own convent near Bingen, in the Rhine valley. A person of extraordinarily varied talents, she had authored mystical and medical works, as well as liturgical poetry set to music, and a morality play. Near the end of her life (d.1179), she wrote a letter to the area authorities of the church, who resided in the city of Mainz, protesting the allegation that she had allowed an excommunicated individual to be buried in her convent’s cemetery. As punishment, the authorities demanded that all of the sisters at her convent be forbidden both to take the sacrament and to celebrate the Office of canonical hours with music. Her letter recounts what she saw in a vision, reveals her pain of being deprived of the sung Office, her view of music’s profoundly spiritual nature, and most especially, why it would be to the personal benefit of the church authorities to rescind their harsh and unjust punishment.

Her epistle “*To the Prelates of Mainz*” states her case.

David speaks in the Psalms: ‘Praise him with the sound of the . . . chorus, praise him with strings and the organ Let every spirit praise the Lord’ [Psalm 150:3-6]. In these words we are taught about inward concerns by external objects, how according to the

¹⁸ Strunk/Treitler, *Source Readings in Music History*, 211.

¹⁹ I purposefully use “speaks” because I can testify that both words and music are more indelibly engraved upon the memory when experienced at once by both visual and auditory stimulation.

makeup of material things . . . we ought to convert and refashion the workings of our interior man to the praise of the Creator. When we honestly strive so to praise, we recall how man sought the voice of the living Spirit. . . . But so that mankind . . . be awakened to . . . the divine sweetness and the praise which Adam had enjoyed before his fall – the same holy prophets, taught by that Spirit which they had received, not only composed psalms [and hymns], which were to be sung in order to kindle the devotion of those hearing them, but . . . did so for this reason: so that the listeners would . . . from the meaning of the words sung to their accompaniment – be educated . . . [and] consider, that just as the body of Jesus Christ was born of the Holy Spirit from the purity of the Virgin Mary, so too was the song of praise born in the Church according to celestial harmony through the Holy Spirit: for the body is in truth the clothing of the soul, which has a living voice, and thus it is fitting that the body, together with the soul, sing praises to God with its own voice [Therefore] you and all other prelates must exercise the greatest care, and before you silence by your decrees the voice of some congregation that sings the praises of God, or before you suspend it from administering or receiving the sacraments, you must first air the reasons for doing this by the most meticulous investigation. And pay heed that you are led to take such action by zeal for the justice of God, rather than by anger, by some unjust impulse, or by the desire for revenge, and always beware of being [influenced] in your judgments by Satan, [for they] who without the weight of sure reason impose silence upon a church in the matter of songs in praise of God, and thereby unjustly deprive God of the honor of his praise on earth, will be deprived themselves of the participation in the angelic praises heard in Heaven, unless they make amends by true regret and humble penitence.”²⁰

Hildegard expressed several ideas, in convincing rhetoric, especially considering her position, the time, and the place. She emphatically believed in the power and the value of musical expression, especially as it related to the everyday emotional needs of her sisters. With complete assurance, she expressed her fundamental belief that her convent was innocent in the matter of the prohibited cemetery burial. But most impressive was the way she bravely excoriated her superiors for eschewing a diligent investigation prior to their (apparently) unwarranted censure of her convent and their deprivation of the sisters of their worship and their music. Would not anyone who feels the importance of music in their lives be incensed at the punishment meted out to the sisters of the convent? Hildegard has obviously stated her case with rhetorical magnificence. But could there have been extenuations—on both sides? Were there further facts unknown, then as well as now? And if the buried individual was truly unworthy of

²⁰ Strunk/Treitler, *Source Readings in Music History*, 183-186.

his plot, could he have simply been reburied? A bit of humility on both sides could have been greatly beneficial to all.

The Renaissance

In his Introduction to *The Renaissance*,²¹ Editor **Gary Tomlinson** provides some most revealing observations:

From Strunk's day to our own, the Renaissance has grown immensely more problematic . . . it has come to seem a culture more, not less, distant and estranged from ours. . . . Indeed, if there is any unifying thread that extends across European elite perceptions from, say 1400 to 1600, it is probably the growing sense of disunity and even disarray of knowledge that had once seemed more tractable and comprehensible. The Renaissance, we might say, forms a coherent historical epoch mainly through a breakdown of coherence. The estrangement of Renaissance culture, then, is not only a question of our historical relation with it but also of its relation to itself.

The collected readings show 'the newly felt importance of music's affiliations with the humanities. They do so in their alignment of song with poetry and oratory, their detailing of the relations between words and notes, their frequent emphasis on solo song, their preoccupation with music's suasive force, and their description of the expressive gestures appropriate to individual genres These broad tendencies played themselves out in musical culture as well Now the ties of music to the expressive and persuasive arts of poetry and rhetoric took on a novel ideological potency.

In terms of music and poetry, this "self-estrangement" was enhanced by several factors. First, and most significantly, there were relatively few writers addressing subjects concerned with either music or poetic theory or practice, during both the Middle Ages and the early Renaissance. Also, virtually all writing, as well as teaching and composing, was done by means of quill pen and ink-well, within the milieu of monastic existence.

Second, the retrieval of a huge body of ancient thought, in substantially the form and quantity we have today, occurred at comparatively far-removed times and places. Johannes Gutenberg printed his first Bible in Germany, c.1455. In 1575, composers William Byrd and Thomas Tallis were among the very first to print and market newly-composed sheet-music and lined music paper—a favor exclusively granted to them by Queen Elizabeth I, of England.

²¹ Ibid., 281-288.

Today, we have little feeling for how slowly change occurred then, even among the “geniuses.” Instant text-messaging was wildly unimaginable!

However, **Henry Cornelius Agrippa** (1486-1535),²² an “itinerant scholar, magician, physician, and soldier,” wrote a “famous skeptical diatribe” entitled: *Declamation of the Uncertainty and Vanity of the Sciences and Arts* (1530). Translated into Italian, English, French, Dutch, and German (possibly from Latin), it was one of the most widely disseminated treatises on music—numerous editions appearing throughout the latter sixteenth and the seventeenth centuries. It was not at this time an ordinary occurrence for any book, much less one not well written, to be so popular. Could it have been its tone of exasperated vituperation that matched a popular skepticism about the current value of music within the worship service of the church that made the book so popular? In Chapter 17, entitled “Of Music,” are found these examples.²³

. . . And although men confess that this Art hath much sweetness, yet the common opinion is, and also everyone may see it by experience, that it is the exercise of base men . . . which have no consideration of beginning nor ending . . . to whom men were glad to give more to make [them] cease, than to make [them] sing . . . For this cause Music hath ever been wandering here and there for price and pence, and is the servant of bawdry which no grave, modest, honest, and valiant man ever professed: . . . But . . . what is . . . more to be despised, and more to be eschewed, than these Pipers, Singers, and other sorts of Musicians? Which with . . . diverse voices of songs, surpassing the chirping of all Birds, with voices, gestures, and lascivious sounds, do destroy and corrupt men’s minds . . . And yet . . . these Musicians do much boast, as though that they were more able to move the affections, than Rhetoricians are: which be so much misled by their madness, that they affirm moreover the Heavens themselves to sing, yet with voices never heard of any man, except perhaps they have come to the knowledge of those Musicians by means of their Euouae, [a shouted refrain at the Dionysiac orgies] or through Drunkenness [sic], or Dreaming . . . Anathasius [Greek patriarch of Alexandria, 293-373] . . . did forbid it in the Churches: but Ambrose [Bishop of Milan, 374-397] more desirous of Ceremony and Pomp, ordained in the Church the use of singing and playing on the Organs. But . . . nowadays . . . Music, is so much used in Churches, that . . . very filthy songs have like tunes in the Organs, and the Divine Service is sung by lascivious Musicians hired for a great stipend, not for the understanding of the hearers, but for the stirring up of the mind: But for dishonest lasciviousness, not with manly voices, but with beastly skeeking [sic], while the children bray the Discant, some bellow

²² Ibid., 304-308.

²³ Ibid., 305-308.

the Tenor, some bark the Counterpoint, some howl the Treble, some grunt the Bass, and cause many sounds to be heard, and no words and sentences to be understood, but in this sort the authority of judgment is taken both from the ears, and mind.

Bringing up the opposite end of the Renaissance philosophical spectrum is the great Swiss humanist-scholar **Heinrich Glarean (Glareanus)** (1488-15630), a “philosopher, theologian, philologist, historian, poet, and musical scholar” who, at the age of 24 “was crowned poet laureate by Emperor Maximilian I.”²⁴ His favorite composer was **Josquin Desprez** (b. northern France, ca. 1430-1521).

In his famous treatise, entitled *Dodecachordon* (1547), Glarean writes in Book 3, Chapter 24:

No one has more effectively expressed the passions of the soul in music than [Josquin;] no one has more felicitously begun, no one has been able to compete in grace and facility on an equal footing with him, just as there is no Latin poet superior in the epic to Maro [Virgil]. For just as Maro was accustomed to adapt his poem to his subject so as to set weighty matters . . . with close-packed spondees, [cf. Stravinsky: *The Rite of Spring: The Sacrifice*] fleeting [matters] with unmixed dactyls, [cf. Beethoven: *Symphony No. 6 ‘Pastoral,’* Mmt. 3] to use words suited to his every subject, in short, to take nothing inappropriately, . . . so our Josquin . . . has brought forth nothing that was not delightful to the ear and approved as ingenious by the learned, nothing, in short, that was not acceptable and pleasing, . . . to those who listened to it with judgment.” [cf. Boethius, b. 480]: “the third [class] is that which acquires the skill of judging . . .”²⁵

And although his talent is beyond description, more easily admired than properly explained, he still seems preferable to others, not only for his talent, but also for his diligence in emending his works. For those who have known him say that he brought his things forth with much hesitation and with corrections of all sorts . . . [In his motet] ‘De Profundis,’ I wish everyone to observe closely . . . with how much passion and how much majesty the composer has given us the opening words . . . at the same time with astonishing and carefully studied elegance . . . [In summary] there is nothing he could not have done in this profession.²⁶

The seeds of the literary scholarship of the Renaissance were planted in Northern Italy toward the beginning of the 14th century. However, most of Northern Europe and England did

²⁴ Ibid., 428.

²⁵ Ibid., 142.

²⁶ Ibid., 430-432.

not produce evidence of participation in the new spellings and word meanings until well into the 16th century. By then, the English poets such as Thomas Wyatt (1503-1542), Henry Howard (1517-1548), and Anne Askew (1521-1546), had mostly, but not completely abandoned the use of the Old English spellings of Geoffrey Chaucer (1343-1400) in *The Canterbury Tales* and also in the poem below by **William Dunbar** (ca. 1460-ca. 1525), which appeared in manuscript in 1568.²⁷

In Prais of Wemen

- 1 Now of wemen this I say for me,
 - 2 Of erthly thingis nane may bettir be;
 - 3 Thay should haif wirslep and grit honoring
 - 4 Of men, aboif all othir erthly thing;
-
- 33 All wemen of us should have honoring,
 - 34 Service and lure, aboif all other thing.

In Praise of Women

(Modernized in couplets of iambic pentameter by
Charles Bradley Wertz)

- 1 So now of women, this I say for me,
 - 2 Of earthly things, there none can better be;
 - 3 They should have worship and great honorings
 - 4 Of men, above all other earthly things;
-
- 33 All women, of us, should have honorings,
 - 34 Respect and love, above all other things.

The change that occurred in English diction during the sixteenth century was a sea-change compared to what has occurred since. The following three poems would be almost instantly comprehensible to any student of poetry in the last five-hundred years.

The Passionate Shepherd to His Love by **Christopher Marlowe** (1564-1563)²⁸

- 1 Come live with me and be my love,
- 2 And we will all the pleasures prove [try]
- 3 That valleys, groves, hills, and fields,
- 4 Woods, or steepy mountain yields.

²⁷ Ferguson, Salter, and Stallworthy, *Norton Anthology of Poetry*, 73.

²⁸ Ibid., 233.

5 And we will sit upon the rocks,
 6 Seeing the shepherds feed their flocks,
 7 By shallow rivers to whose falls
 8 Melodious birds sing madrigals.
 9 And I will make thee beds of roses
 10 And a thousand fragrant posies,
 11 A cap of flowers, and a kirtle²⁹
 12 Embroidered all with leaves of myrtle;

 21 The shepherds' swains shall dance and sing
 22 For thy delight each May morning:
 23 If these delights thy mind may move,
 24 Then live with me and be my love.

The following parody poem was written in 1935 (during the middle of the Depression), which may account for its decidedly sarcastic, even pessimistic, tone.

Two Songs (#2) by C. Day Lewis (1904-1972)

1 Come, live with me and be my love,
 2 And we will all the pleasures prove
 3 Of peace and plenty, bed and board,
 4 That chance employment may afford.

 5 I'll handle dainties on the docks
 6 And thou shalt read of summer frocks:
 7 At evening by the sour canals
 8 We'll hope to hear some madrigals.

 9 Care on thy maiden brow shall put
 10 A wreath of wrinkles, and thy foot
 11 Be shod with pain: not silken dress
 12 But toil shall tire thy loveliness.

 13 Hunger shall make thy modest zone³⁰
 14 And cheat fond death of all but bone –
 15 If these delights thy mind may move,
 16 Then live with me and be my love.

Compare the tone of the poem above with the optimistic realism of the following parody poem, which illustrates how the same beginning can lead to expressions of quite different

²⁹ "Kirtle" is a gown.

³⁰ "modest zone" means a narrow waist.

feelings/emotions. Also, note that end rhyme, repetition, alliteration, and anaphora (aurally), and enjambment (visually), together strengthen the structure and memorability of the poem.

Come, Live with Me
(For my wife, Georgia) by
Charles Bradley Wertz (2006)

- 1 Come, live with me and be my love,
- 2 And we will all the pleasures prove
- 3 Of peace and plenty, bed and board,
- 4 That our retirement will afford.

- 5 I'll sweep the stoops, I'll wash the clothes,
- 6 I'll see your ice-cubes all are froz-
- 7 En for the cooling of your tongue.
- 8 I'll see you with your seed, among

- 9 The birds that to your feeders fly,
- 10 And squirr'ls that leap at bat-of-eye.
- 11 I'll hold your doors, I'll kiss your lips
- 12 As gently as the "hummer" sips

- 13 From fragrant flowers, summer's gift,
- 14 To coax a smile, to heal a rift.
- 15 More cherished blessings from above
- 16 Are promised, since you are my love.

Thomas East (1535-1608) was a typographer/publisher of much Elizabethan music who, beginning in 1588, printed a long series of works by William Byrd (1543-1623), Thomas Morley (1557-1602), John Dowland (1562-1626), John Wilbye (1574-1638), and others. In 1592, he collected tunes for the English metrical Psalter, engaged several composers to harmonize them in four parts, including Dowland, Wilbye, and Giles Farnaby (1563-1640), which he published as *The Whole Booke of Psalmes: with their Wonted Tunes, as they are song in Churches*. Instead of printing each of the four parts in a separate partbook, as was the custom, East, for the first time in history, printed each harmonized psalm, as hymnbooks are printed today, with the text and all four musical lines on the same page.

The dedication includes the following spiritual message:

The word of God . . . delighteth those which are spiritually minded; the art of music recreateth such as are not sensually affected; where zeal in the one and skill in the other do meet, the whole man is revived. The mercies of God are great[,] provoking unto thankfulness; the necessities of man are great, enforcing unto prayer; the state of us all is such that the publishing of God's glory for the edifying one of another cannot be overslipped; in all these the heart must be the workmaster, the tongue the instrument, and a sanctified knowledge as the hand to polish the work. The Psalms of David are a paraphrasis of the Scriptures; they teach us thankfulness, prayer, and all the duties of a Christian whatsoever; they have such comfort in them that such as will be conversant in the same cannot possibly lose their labor. Blessed is that man which delighteth therein and meditateth in the same continually. He that is heavy hath the Psalms to help his prayer; he that is merry hath the Psalms to guide his affections; and he that hath a desire to be seriously employed in either of these duties hath this excellent gift of God, the knowledge of music, offered him for his further help; that the heart rejoicing in the word and the ears delighting in the notes and tunes, both these might join together unto the praise of God.³¹

William Byrd (ca. 1540-1623)³² was the “foremost polyphonist of Elizabethan England.”³³ After William Shakespeare (1546-1616), “Byrd is without doubt the most imposing figure of the English Renaissance, towering above all his contemporaries.”³⁴ He is said to have been a pupil of Thomas Tallis [ca. (1505-1585)] as a choirboy at the Chapel Royal, which would have aided his appointment as Organist and Master of Choristers at Lincoln Cathedral in 1563 and helped to explain his larger than usual salary. Apparently, the “stubborn Catholicism that was a defining feature of Byrd's life and works”³⁵ was the reason for a dispute with the cathedral's Puritan chapter that precipitated his move to London in 1572, where he became a Gentleman of the Chapel Royal and shared the position of “joint organist” with Tallis. However, upon the advice of certain “noblemen and councilors” of Queen Elizabeth I, the Puritan chapter at Lincoln continued until 1581 to pay Byrd one-fourth of his former salary, requiring him only

³¹ Strunk/Treitler, *Source Readings in Music History*, 376-377.

³² A family genealogy does not include his birth date, but in a deposition of October 1598, he gave his age as 58. Sadie, *New Grove Dictionary* (2001), V. 4, 714.

³³ Strunk/Treitler, *Source Readings in Music History*, 303.

³⁴ Lang, *Music in Western Civilization*, 286.

³⁵ Sadie, *New Grove Dictionary* (2001), Vol. 4, 714.

to send them “church songs and services from time to time.”³⁶ This was fortunate for Byrd, who now had a wife, Julian, and the first two children of their eventual five.

Despite all of Byrd’s Catholic activities, he was “never seriously troubled by the authorities. For this his powerful patrons were responsible, including the queen herself [Elizabeth I, 1533-1603].” Her “regard for Byrd was revealed most openly in the year of the Spanish Armada [1588], when she had him compose an anthem on words of her own, *Look and bow down*, thanking God for its defeat. Byrd also wrote *Rejoice unto the Lord* for her 20th Accession Day in 1587 [sic]”³⁷ While Byrd was at Lincoln, he experimented by rapidly and deliberately composing in a large number of genres, forms and styles, which he borrowed from older contemporary composers, such as Tallis, Christopher Tye (c. 1502-c.1572) and William Hunnis (d. 1597). In an “ambitious but uneven variation work,” *The Hunt’s Up*, he experimented with a longer bass pattern than he had ever used before. However, that which had been learned in this piece was used in subsequent compositions, and in later years, he even rewrote it. Rewriting was a practice that he followed “for a surprisingly large number of his compositions.”³⁸

Byrd’s earliest settings of English poems are consort songs for one voice and four viols. His song texts include poems by the best known poets of his time, such as Philip Sidney (1554-1586), Thomas Watson, Sir Edward Dyer and the Earl of Oxford. However, for his verse anthem, entitled, *Alack, when I look back*, he took an anthem of the same name composed by William Hunnis, and he reconstructed both the words and the music. Paul Henry Lang states that

³⁶ Ibid.

³⁷ Because she ascended to the throne in 1558, the 20th Accession Day occurred in 1578, not 1587, as it appears in the *New Grove Dictionary* (2001), V.4, 718.

³⁸ Sadie, *New Grove Dictionary* (2001), V. 4, 715.

Byrd's "prodigious poetic power often transformed worthless pebbles into precious stones, and when the sources were precious stones, he made them shine still brighter."³⁹

It seems easy to suppose that Byrd may have written some of his "anonymous" vocal/choral texts. Composers of his time and place, unless using a previously published text, probably deemed it preferable to "admit" composing only the music. Allowing a text to remain anonymous was certainly less hazardous, if any "powerful person" became offended by it. For example, the "recusancy laws" of the time could punish with fine or incarceration those, such as Byrd, who failed to regularly attend the new Anglican religious services.

Judging by the excellent prose with which Byrd communicates his ideas in the Dedication and Foreword of his *Gradualia* of 1605 and 1607, and the Frontispiece of his *Psalms, Sonets, and Songs of Sadnes and Pietie*, there appears to be no reason why he could not (or did not) write more poetry than the couplet at the end of the Frontispiece. Following his eight "Reasons . . . to persuade everyone to learn to sing: [#8] the better the voice is, the meeter [more worthy] it is to honour and serve God therewith and the voice of man is chiefly to be employed to that end," he concludes with a short couplet in iambic tetrameter which rhymes and reads:

Since singing is so good a thing
I wish all men would learn to sing.⁴⁰

An even better example of Byrd's elegant prose is from his first Gradual, of 1605. (The Gradual is the Gregorian chant that follows the reading of the Epistle.) Its *Dedications and Foreword* reads:

The swan, they say, when his death is near, sings more sweetly . . . Moreover, in these words, as I have learned by trial, there is such a concealed and hidden power that to one thinking upon things divine and diligently and earnestly pondering them, all the fittest [musical] numbers occur as if of themselves and freely offer themselves to the mind which is not indolent or inert. . . . Since you [Henry Howard, Earl of Northampton] are

³⁹ Lang, *Music in Western Civilization*, 287.

⁴⁰ Strunk/Treitler, *Source Readings in Music History*, 304.

also of the King's Privy Council, you always suggest, always further, those things which tend to the greater glory of God, to the greatness of this entire realm, now happily united under one sovereign, James [1], and most particularly to the honorable tranquility and peace of all honest private men. . . . But private reasons also impelled me to use my utmost industry in this matter. I have had and still have you . . . as a most benevolent patron in the distressed affairs of my family. You have often listened with pleasure to my melodies, which from men like yourself is a reward to musicians and, so to speak, their highest honorarium. At your plea and request, the Most Serene King has augmented me . . . with new benefits and with increases of stipend. For this reason I have resolved that this work of mine . . . shall stand as an everlasting testimony of the gratitude . . . to His Majesty and to yourself, distinguished patron . . . whom I love and honor. . . .⁴¹

In the Gradual of 1607, Byrd writes a salutation: "To the Right Illustrious and Honorable John Lord Petre," one of the most important of Byrd's patrons.

Since I have attained to such length of years [67], . . . I consider that the benefits of the divine bounty have been directed toward me, indeed have been showered upon me, my mind is eager, remembering my faith, duty, and piety to God, to leave to posterity a public testimony . . . of a heart grateful . . . if this be counted a merit, to my Creator. . . . Inasmuch as these musical lucubrations [writing produced by laborious study],⁴² like fruits sprung from a fertile soil, have mostly proceeded from your house and most rightfully due to you as tithes, and may it be no burden to you to protect these my last labors, to the end that they may go forth to the public under the auspices of your renowned name, to the glory of God the Greatest and Best, to the greatness of your honor, and finally for the pleasure of all who properly cultivate the Muses.⁴³

The *Eight consort songs* by William Byrd, edited by Stewart McCoy and Bill Hunt (from partbooks in the British Library), mention that: "For 'Rejoice unto the Lord,' . . . the high notes of the treble viol [Cantus], where it lies above the voice, have been transposed down an octave on the lute. The result is very interesting, for as often as not this brings them neatly between the voice and the Tenor 1 [Tenor, Viol 3]."⁴⁴

Because I believe it sounds much better, as McCoy & Hunt suggest, for the voice to remain pitched above the strings, the only times the Cantus/Viol 1 (now Violin I) sounds at the printed pitches in my version is when the voice part is marked with rests.

⁴¹ Ibid., 378-379.

⁴² *American Heritage College Dictionary*, 805.

⁴³ Strunk/Treitler, *Source Readings in Music History*, 380-381.

⁴⁴ *Eight Consort Songs*, 1.

The reference recording used was *Byrd: Consort Songs*: Hyperion CD-A67397, with Robin Blaze, countertenor, accompanied by viols and a lute. Perhaps to have sufficient breath, he chose to add a third “Amen” (on the last two notes), a decision with which I completely agree. However, the Viol 1 notes are played at printed pitch, which works only because the viol is much less resonant than a violin would be.

“In 16th – and 17th – century England . . . consort songs were usually for treble solo . . . with viol accompaniment A consort song with sacred text was called a consort anthem.”⁴⁵ Thus, *Rejoice unto the Lord* is a consort anthem, a genre notably developed by William Byrd. My composition/revision, a “vocal work in which a new text has been [partially] substituted for the original one” (a common practice during the 16th century and later) could be called a “contrafactum.” This term denotes both sacred texts adapted to secular works and “works [adapted] from one religious tradition to another.” The term “largely disappeared in the 19th century.”⁴⁶

In the table below, I have set my version side by side with the original, so that the additions and substitutions are more readily apparent.

⁴⁵ Randel, *Harvard Biographical Dictionary of Music*, 211.

⁴⁶ *Ibid.*, 211-212.

Rejoice unto the Lord: Music & Text by **William Byrd** (1593-1623)

Rejoice, rejoice, unto the Lord with mirth,
 which us from foreign fears
 Preserved hath in quiet state these eight and twenty years,
 in quiet state these eight and twenty years.

The mercies of the Lord our God, pour'd down upon this land,
 Doth far surmount, in quantity the number of the sand.
 So that the people Israel did never feel nor see
 More certain tokens of God's love in their delivery
 Than we of England, than we of England, whom the Lord hath
 blessed these many years
 Through his handmaid, through his handmaid, Elizabeth,
 in peace from foreign fears.

Whereas the nations on each side with troubles are beset,
 Devoid of peace and quietness, and live in terrors great,
 and live in terrors great.
 [First verse repeated]
 Amen, Amen.

Rejoice unto the Lord: Text & Music "Americanized" 2006 by **Charles Bradley Wertz**

Rejoice, rejoice unto the Lord. In love
 Hath He preserved us from death and fears,
 In Heav'n above, in Heav'n above
 Throughout these many years, throughout these many years.

The tender mercy of the Lord our God, pour'd down upon this land,
 Does far surpass, in quantity, the numbers of the sand.
 Just as the people Israel did never feel nor see
 More certain tokens of God's love in their delivery
 Than has America, than has America, whom the Lord has blessed
 these many years
 Through His atonement, through His atonement did He consent
 to bless and free us of our fears.

May other nations, who believe, where terror fails to cease,
 May they find peace and happiness, may they find love and peace,
 may they find love and peace.
 [First verse repeated]
 Amen, Amen, Amen.

Baroque and Later Eighteenth Century

Johann Mattheson (1681-1764), born in Hamburg, began lessons in singing, violin, organ and composition at age six. By the age of nine he was playing organ in Hamburg churches and performing in the Hamburg opera. At about age 16 he was conducting rehearsals and also composing operas. He became a good friend of George Frideric Handel (1685-1759), who lived in Hamburg for about four years from 1703.

For most of his adult life, from 1704, he was employed by the British envoy to Hamburg. From 1715-1728, he served as music director of the Hamburg Cathedral. He also continued to compose music, as well as write his massive treatise, published in 1739 (English translation 1981) entitled, *The Complete Music Director: Basic Information about All Those Things That Anyone Who Wants to Direct a Chapel Honorably and Successfully Must Understand, Be Able to Do, and Bring to Perfection*. The following excerpts are from this work. Part Two, Chapter 12 begins with this charmingly written analogue.

The . . . most familiar difference between our vocal and instrumental melodies is this: that instrumentalists do not have to deal with words, as do singers. But there is something quite unknown, or at least unobserved. Namely, that instrumental melodies can do without the words themselves, but not without the affections [the expression of aesthetic emotion]

So since the true goal of all melody can only be [that, with] which the passions of the soul are stirred, no one will accomplish this goal who is not intent upon it, who is not himself moved [by the spirit], and who scarcely thinks of a passion at all, unless it were of the sort that emerges involuntarily. But if he is moved in a nobler manner and also desires to move others . . . then he must know how to express sincerely all of the emotions of the heart . . . through the selected sounds themselves and their skillful combination, without words, in a way that the auditor might fully grasp and clearly comprehend . . . the sense, the meaning, and the expression . . . as if it were an actual narration. Then what a joy it is! Much more art and a more powerful imagination is required if one wants to achieve this without, rather than with, words.

When listening to the first part [slow, with double-dotted rhythm] of a good ['French'] overture [e.g. to Handel's *Messiah*], I feel a special elevation of the spirit. The second part on the other hand [faster, with canonic entrances] expands minds with great joy; and

if a serious [in G minor, with retard] ending follows, then everything is brought together to a normal restful conclusion Anyone who is paying attention can see in the face of an attentive listener what he perceives in his heart.

If I hear a solemn *sinfonia* [prelude] in the church, a prayerful trembling comes over me. . . . If the organ begins to roar and thunder, I am seized with the fear of God. Then if a joyous hallelujah brings everything to a close, my heart leaps in my breast. This occurs even if . . . I were to understand neither the meaning of this word [hallelujah] nor understand anything else, indeed, even if words were not used, but merely the instruments and expressive sounds, . . . which nevertheless are indispensable for clarity and for stirring the affections, . . . with great diligence in graceful expression . . . as it should be done without thinking about it [because the ‘graceful expression’ has been internalized into our autonomic nervous systems].⁴⁷

I can well understand his words, because for the last ten years I have participated in the Easter Sunday performances of Handel’s *Messiah* at the Church of Jesus Christ of Latter-day Saints stake center in McKinney, Texas.

Leopold Mozart (1719-1787), besides being a respected violinist, was also a composer, whose first published works were a set of six trio sonatas.⁴⁸ However, his “talent for composition was developing during the unfortunate and difficult time when the austerity and nobility of the old classical style, as represented by Corelli, Handel, and Bach, began to give way to the new ‘gallant style’ which, inspired by Opera Buffa, gradually forced its way in.”⁴⁹ Leopold and his more famous son, **Wolfgang Amadeus** (1756-1791), put several of their most instructive and inspiring thoughts into writings that are equally as significant today as then. Leopold’s instructive writing, which resulted in his *Essay on the Fundamental Principles of Violin Playing*, proved to be the most useful and durable. First published in 1756, it returned as an expanded edition in 1770, and a third revised edition in 1787. Translated into Dutch and

⁴⁷ Strunk/Treitler, *Source Readings in Music History*, 696-702.

⁴⁸ Randel, *Harvard Biographical Dictionary of Music*, 614.

⁴⁹ Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, xv, Preface by Alfred Einsein.

French almost immediately, and later into English, “it was one of the most significant and widely used treatises of the second half of the 18th century.”⁵⁰

Leopold numbered each bit of thoughtful advice. Those that are especially important for the present study are all or parts of numbers 5, 7, 9, 17, 18, and 21.

5 . . . From a painting, one sees at once whether he who has painted it is a master of drawing; in the same way, many a musician would play his solo more intelligently if he had ever learned to deliver a symphony or trio in accordance with the good taste it required or to accompany an aria with the proper passion and in accordance with the character peculiar to it. . . .

7. Before beginning to play a piece, the player must thoroughly examine and consider it. He must discover the character, the tempo, and the sort of movement that it requires and must carefully determine whether there is not concealed in it some passage, seemingly unimportant at first sight, which will nonetheless be far from easy to play, demanding a special style of delivery and expression. Then, during the performance itself, he must spare no pains to discover and deliver correctly the passion that the composer has sought to apply and, since the mournful and the merry often alternate, he must be intent on delivering each of these in its own style. In a word, he must play everything in such a way that he will himself be moved by it.

9. The [stress or pressure] accent, expression [possibly including vibrato], or intensity of the tone will fall as a rule on the strong or initial note that the Italians call the *nota buona*. But there are distinct varieties of these initial or “good” notes. The particularly strong notes are the following: in every measure, the note beginning the first quarter; in the half measure, the first note, or, in 4/4 time, the first note of the third quarter; in 6/4 and 6/8 time, the first notes of the first and fourth quarters; in 12/8 time, the first notes of the first, fourth, seventh, and tenth quarters. These, then, are the initial notes on which the maximum intensity of the tone will fall, wherever the composer has indicated no other expression

17 . . . wherever a forte is prescribed, the player must moderate the intensity, not foolishly sawing away, above all in accompanying a concerto. Some people either do not do a thing at all or, in doing it, are certain to exaggerate it. The player must be guided by the passion. Sometimes a note requires a rather vigorous attack, at other times a moderate one, at still other times one that is barely perceptible. The first usually occurs in connection with a sudden expression that all the instruments make together; as a rule, this is indicated by the direction *fp* [*forte-piano*].

18. The player, just as he must pay the strictest attention to the legatos, staccatos, fortes, and pianos required by the expression, must also avoid playing away continually with a dragging heavy bow and must be guided by the passion predominating in each passage.

⁵⁰ Randel, *Harvard Biographical Dictionary of Music*, 614.

Lively and playful passages must be distinguished by light short strokes and played off [sometimes “off the string”—*spiccato*] joyously and rapidly, just as pieces that are slow and sad must be delivered with long- drawn strokes, richly and tenderly.

21. Furthermore, if the performance is to be good, the players must pay strict attention to one another and especially to their leader in order that they may not only begin together but may also play throughout in the same tempo and with the same expression⁵¹

Wolfgang expressed his feelings about music and poetry in *Die Entführung aus dem Serail* (*The Escape from the Harem*) in two letters to his father from Vienna Austria, the first dated September 26, 1781.

Osmin’s rage is turned into the comic mode by bringing in Turkish music Osmin’s rage gradually increases a person who finds himself in such a towering rage oversteps all bounds of order, proportion, and purpose—he does not recognize himself; so the music, too, must no longer recognize itself. But since the passions, whether violent or not, must never be expressed to the point of exciting disgust, and music, even in the most terrible situations, must still give pleasure and never offend the ear, that is, must always remain *music*.

The second letter was dated October 13, 1781.

Now as to the libretto of the opera. You are quite right so far as Stephanie’s work is concerned. Still, the poetry is perfectly in keeping with the character of stupid, surly, malicious Osmin. I am well aware that the verse is not of the best, but it fitted in and it agreed so well with the musical ideas which already were buzzing in my head, that it could not fail to please me; and I would like to wager that when it is performed, no deficiencies will be found. As for the poetry which was there originally, I really have nothing to say against it. Belmonte’s aria . . . could hardly be written better for music Besides, I should say that in an opera the poetry must be altogether the obedient daughter of the music. . . Why do Italian comic operas please everywhere—in spite of their miserable libretti—even in Paris, where I myself witnessed their success? Just because there the music reigns supreme and when one listens to it all else is forgotten. Why, an opera is sure of success when the plot is well worked out, the words written solely for the music and not shoved in here and there to suit some miserable rhyme . . . I mean words or even entire verses which ruin the composer’s whole idea. Verses are indeed the most indispensable element for music—but rhymes—solely for the sake or rhyming—the most detrimental. Those high and mighty people who set to work in this pedantic fashion will always come to grief, both they and their music. The best thing of all is when a good composer, who understands the stage and is talented enough to make sound suggestions, meets an able poet, that true phoenix [a person of excelling excellence]: in that case no fears need be entertained as to the applause even of the ignorant. Poets almost remind me of trumpeters with their professional tricks! If we

⁵¹ Strunk/Treitler, *Source Readings in Music History*, 864.

composers were always to stick so faithfully to our rules . . . we should be concocting music as unpalatable as their libretti.⁵²

Marc-André Souchay (1796-1868), was a distant cousin of the wife of **Felix Mendelssohn** (1809-1847). In Souchay's younger days, he had spent many hours at the piano, but had recently given it up because of poor health. In this time of the "Romantic" period, many commentators felt free to explain musical compositions in extramusical terms. One might suppose that Mendelssohn's famous *Songs without Words* for piano solo would be an apt target for such critical explication.

However, Mendelssohn, in his letter, seems to summarily reject such a possibility, by the "surprisingly modern insistence that words themselves are too ambiguous for accurate communication." He also believes that the sounds of music are "too vague," rather than "too definite for verbal translation."⁵³

Souchay's letter reads:

Please do not think badly of me if my great enthusiasm for your compositions finally wins over my sense of propriety, and I dare to burden you with some few lines from my pen

The most wonderful piano pieces that I know have for years been your *Songs without Words*. Even when I was still a child, I found in them such distinctive feeling and penetrating emotion that they became my favorite of all piano pieces. But this deep feeling, which emerged long ago, has become ever greater, and now that I have formulated for myself a definite idea for each of these masterful works—now they give me twice the pleasure; my earlier love and fondness for them have become complete enthusiasm

I think that these pieces, which are after all supposed to be songs, must be performed like songs for singing, and that, especially in some emotional ones, one does not need to hold to a strict tempo as with other compositions—indeed, often, should not, for the emotion would fade into apathy.

You would make me unspeakably happy with a few words concerning these ideas—I would never forget your goodness and humility in doing so, honorable Doctor, and even

⁵² Ibid., 969.

⁵³ Ibid., 1198.

if my entire point of view is wrong I would be proud to have received a correction from you⁵⁴

Mendelssohn's letter replied, in part:

. . . There is so much talk about music, and so little is said. I believe that words are not at all up to it, and if I should find that they were adequate I would stop making music altogether. People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear, while words are understood by everyone. But for me it is exactly the opposite—and not just with entire discourses, but also with individual words; these, too, seem to be so ambiguous, so indefinite, in comparison with good music, which fills one's soul with a thousand better things than words. What the music I love expresses to me are thoughts not too *indefinite* for words, but rather too *definite*. . . .

And if I happen to have had a specific word or specific words in mind for one or another of these songs, I can never divulge them to anyone, because the same word means one thing to one person and something else to another, because only the song can say the same thing, can arouse the same feelings in one person as in another—a feeling which is not, however, expressed by the same words. . . .

The words remain ambiguous, but we both understand the music properly.

Will you accept this as my answer to your question? It is at any rate the only one I know how to give—though these, too, are nothing but ambiguous words . . .⁵⁵

Eduard Hanslick (1825-1904) wrote *On the Musically Beautiful: A Contribution towards the Revision of the Aesthetics of Music* in 1854. He writes: “So far we have . . . sought merely to refute the erroneous assumption that the beauty of music has its being in the *representation* of feeling.” He ends the paragraph by posing the question: “What kind of beauty is the beauty of a musical composition?” His answer is:

It is a specifically musical kind of beauty. By this we understand a beauty that is self-contained and in no need of content from outside itself, that consists simply and solely of tones and their artistic combination.⁵⁶

⁵⁴ Ibid., 1199-1201

⁵⁵ Ibid.

⁵⁶ Ibid., 1203.

His point would have been more complete had he ended the sentence “initially realized by an inspired composer and by an inspired performer.”

Hanslick continues, “One particular musical composition is, taken by itself, witty; another is banal.” The whole paragraph, with its use of the words: “expressions, expressiveness, and emotional,” is very logically conceived. We agree that it is much better to characterize music with words denoting feelings, than to confuse music with the visual arts by proclaiming that music “portrays” something.

The next paragraph uses *musical* examples, e.g. “interval, tone color, chord, rhythmic figure, etc.” These are words that have unique musical characteristics. The last line is especially memorable: “The artist is inscrutable, but the artwork is not.”

In the following paragraph, he implies that music is sound and discusses it as such. Using common musical language, such as “accompanied,” “triad,” “chord of a sixth,” “interval of a seventh,” “rhythm,” “motive,” etc., he shows that such musical factors will create their own unique musical “expression,” with its concomitant emotional effect upon the listener. He implies by the use of the word “feelings” not only that they exist in relation to musical sounds, but also that their individual meanings are too indefinite to be described in words, and therefore of limited value for close technical analysis, which was definitely true in his day.

Furthermore, he notes that the nomenclature for these impressions and feelings does not exist. He reasons that a powerful emotional response to a particular musical moment does not result from the composer’s assumed yearning or trembling soul, or his augmentation of anguish. Rather, the listener’s emotional response will originate from a musical effect: a chromatic passage, a drum roll, a repeated augmented interval.

He maintains that a composer must be proficient in theoretical knowledge of music's elements, from the least distinguishable to the most intricately detailed constructions in order to explain, in scientific fashion, how each musical element corresponds to each musical effect and impression. The power of music to move us, to stir our emotions, is not miraculous, but is the result of musical factors, e.g., of fast or slowly moving rhythms. Of course, a trained musician will get a better idea of unfamiliar music if he sees in the score that there are many diminished sevenths, used melodically or harmonically, than if he reads the most "poetical description" of the "emotional crisis" suffered by the reviewer as he listened to it. A trained musician can look at the music and, without first audibly producing it, depending upon its complexity, hear it in his mind—in his "inner ear."

Hanslick suggests that "most musically learned people . . . have proceeded much too superficially" in attempting to identify the locus of "feeling" in music. He warns that it is not just in melody, harmony, or counterpoint, because "the mind is a unity, and so is the musical creation of an artist." Music is a "manifestation of the human mind." It must "stand in interrelation with the other activities of the mind: the contemporaneous productions of the literary and visual arts, the poetic, social, scientific conditions of its time and ultimately with the individual" composer and his works. "It is objectively certain, first, that the variety of impressions of the various works and schools is based upon crucially dissimilar arrangements of the musical elements, and second, what rightly pleases in a composition, be it the strictest fugue of Bach or the dreamiest nocturne of Chopin, is *musically* beautiful."

In a passage from his book *Die Moderne Oper*, Hanslick poses the question, "who is to be the judge of what is 'truly beautiful'?" He answers with a metaphor: "Music is like

nature, All music is the work of humans, product of a particular individuality, time, culture and is . . . permeated with mortal elements of various life-expectancies Time is itself a spirit, and . . . a trifling work quite frequently overcomes its betters if it conveys to us the breath of our time.”

Hanslick states, “that the musically beautiful has nothing to do with mathematics. In his opinion, it is not “compositional calculus What makes a piece of music a work of art and raises it above the level of physical experiment is something spontaneous, spiritual, and therefore incalculable like the production of feelings in the listener: it occurs in all the arts”⁵⁷

In a final analogy, Hanslick observes that “some people have frequently . . . tried to subsume the laws of music into the laws of speech.”

The kinship of song with speech is close enough that . . . we would just grant explicitly that, wherever music actually deals just with the subjective revealing of an inner longing, the laws governing speech will in fact to some extent be decisive for song. That the person who gets into a rage raises the pitch of his voice, while the voice of a speaker who is recovering his composure descends; that sentences of a particular gravity will be spoken slowly, and casual ones quickly: these and their like, the composer of songs, particularly of dramatic songs, ignores at his peril.

However, some people have not been content with these limited analogies, but consider music itself to be a kind of language . . . and now they want to abstract the laws of its beauty from the nature of language and trace back every attribute and effect of music to its affinity with language. We take the view that, where the specifics of an art are concerned, their differences with regard to respective domains are more important than their similarities. Such analogies are often enticing but are not at all appropriate to the actual essence of music.

The essential difference is that in speech, the sound is only a sign, that is, a means to an end, which is entirely distinct from that means, while in music, the sound is an object, i.e. it appears to us as an end in itself.

The essential center of gravity thus lies entirely differently in language and music, and around these centers all other characteristics arrange themselves. All specifically musical laws will hinge upon the autonomous meaning and beauty of the tones, and all linguistic laws upon the correct adaptation of sound to the requirements of expression.

⁵⁷ Ibid., 1208-1209.

Music can never be 'elevated' to the level of speech [strictly speaking, from the musical standpoint, one must say 'lowered'], since music obviously would have to be an elevated kind of speech.⁵⁸

My assessment of Hanslick is that his observations are correct more often than not and do little to support the contentions of his nemesis, Richard Wagner.

⁵⁸ Ibid., 1209-1211.

The Twentieth Century

The following excerpts from Strunk/Treitler: *Source Readings in Music History* (1998) are presented, not as they are in the book—in categories such as “Esthetic Position,” “Music, Society, Politics,” and “Pluralism.” Instead, they are arranged in the chronological order in which they were published, so that their historical significance may be emphasized.

In the “Introduction” to *The Twentieth Century* by Editor Robert P. Morgan, we find many generalities to aid our understanding of the faces and facets of this era.

Whatever one thinks of twentieth-century musical culture as a whole [and it does not present a particularly neat picture], the very multiplicity of its compositional and critical artifacts gives expression to one of its most telling attributes: a deep-seated self-consciousness about what music is, to whom it should be addressed, and its proper role within the contemporary world.

The music of the twentieth century is stamped by two closely interconnected features. One is the pervasive interest among composers in creating music that is “new,” which fosters an unprecedented emphasis on innovation and experimentation The other, a direct outcome of the first, is the extraordinary diversity mentioned above—both of compositional styles and techniques and of attitudes about music and its range of uses.

The first and perhaps most basic category addresses changes in musical esthetics. During the first quarter of the century, in one of those epoch-defining shifts that have occasionally punctuated Western music history, the pre-dominant nineteenth-century view of music as a spiritual, subjective, and highly individualized art gradually lost ground to a more materialist and objective one emphasizing craftsmanship and social function over transcendence and personal expression . . . though not without considerable modification, as in the esthetics of musical impressionism and expressionism, represented here by Claude Debussy [1862-1918] and Arnold Schoenberg [1874-1951]; . . . [Schoenberg], writing before the onset of World War I, espouses an esthetic of unbridled intuitive creation and expression.⁵⁹

World Wars I and II, the Korean War, and the Vietnam War, had many more negative affects on poets, composers, performers, and audiences than can be chronicled anywhere. The inclusion of a small portion of *Testimony* by Dmitri Shostakovich (1906-1975) gives only a brief hint of the carnage experienced throughout Western music and the world during and after World

⁵⁹ Ibid., 1273-1274.

War II. In spite of the terrible tragedies unleashed by these, and our present war in Iraq, musicians and poets, at sundry times and places, have created works of music and poetry that expressed more loving and caring emotions than those works expressing wars' hatred, anger, and despair. For examples of the latter, see Randall Jarrel (1914-1965), *The Death of the Ball Turret Gunner* (1945), e. e. cummings (1894-1962) *i sing of Olaf glad and big* (1931), and Wilfred Owen (1893-1918), *Anthem for Doomed Youth* (1917).⁶⁰

Claude Debussy (1862-1918) was believed by many to be the “most important composer of the early twentieth century.” He was the first of three composers, including Gabriel Faure and Arnold Schoenberg, to compose music to *Maeterlinck's* play, *Pelleas et Melisande*, using a unique compositional style that came to be known as “impressionism.” He was also known to have used number series, such as the Fibonacci series and the golden section ratio. He began his activities as a music critic in 1901, and continued to write published articles for most of the rest of his life.”⁶¹

Perhaps in the end we will see the light and achieve conciseness of expression and form [fundamental qualities of French genius] Art is the most beautiful deception of all! Let us not disillusion anyone by bringing too much reality into the dream Let us content ourselves with more consoling ways: such music can contain an everlasting expression of beauty [1902] Let us be frank: those who really know the art of expressing themselves symphonically are those who have never learned [i.e. been taught] how to do it. There is no conservatoire or music school that holds the secret. The theater offers a happy alternative, however, in its resources of gesture, dramatic cries, and movements [1913]⁶²

It will be of interest later, to note the influence of Debussy on Arnold Schoenberg.

Ferruccio Busoni (1866-1924), though “still expressing himself largely within the esthetic categories of Romanticism,” argued for expanded rhymic and formal structures and tonal systems. He also argued for liberating music from, in his words, “hallowed tradition.” In

⁶⁰ Ferguson, Salter, and Stallworthy. *Norton Anthology of Poetry*, 1446, 1284, 1276, respectively.

⁶¹ Randel, *Harvard Biographical Dictionary of Music*, 203.

⁶² Strunk/Treitler, *Source Readings in Music History*, 1431.

addition, he “exhorts modern composers to embrace novel compositional materials such as ‘artificial’ scales, microtonal divisions, and electro-mechanical instruments, as well as new systems of musical notation.” In his *Sketch of a New Esthetic of Music* (1907), he writes:

Music provides the most extreme heights perceptible to humans—what other art does that?—and its perception touches the human breast with an intensity independent of ‘concepts.’

It reproduces an emotion without describing it, through the movement of the soul and the liveliness of continuous moments. The painter or sculptor, on the other hand, presents only one facet, one moment, a ‘situation’; and the poet must communicate an emotion and its stirrings laboriously, through successive words . . . Music can grow brighter, darker, shift position, and finally fade away like the glow of the sunset itself. Instinct leads the creative musician to use just those tones that press the same key, and awaken the same response, in the human heart as does the natural event.

Absolute music should be called architectonic music, or symmetrical music, or sectional music, the result of the way certain composers poured their spirit and emotion into this type of form because it was most natural to them or their time. The lawgivers then identified spirit, emotion, the individuality of those composers, and the character of their time with symmetrical music; and when finally composers could no longer bring forth the spirit or the emotion, nor reproduce the character of that time, the lawgivers retained the form as a symbol, elevating it to a sort of sign, or article of faith.

What comes closest to the true nature of the art in today’s music is the rest and the fermata. Great performing artists, improvisers, know how to give this means of expression its full value. The suspenseful silence between two passages, which is itself also music in this context, provokes us more to presentiment [expectation] than the more definite, but thus less malleable, sound.⁶³

In other words, Busoni was using nuances of silence as an expressive device. It will also be of interest to note how Busoni influenced Arnold Schoenberg.

Arnold Schoenberg (1874-1951), born and raised in Vienna, moved with his wife to Berlin in 1901. Before he moved back to Vienna in 1903, he met Busoni, who had returned to Berlin in 1894 and except for the years of World War I, remained there the rest of his life. Schoenberg had sent Busoni his piano piece Op. 11, No. 2. Busoni then sent back a transcription that was “more pianistic.” Schoenberg’s 1909 letters replying to Busoni not only reject

⁶³ Ibid., 1322-1324.

“Busoni’s notion of pianism . . . but [offer] an impassioned statement describing [his] highly intuitive approach to artistic creation.”

I am writing in such detail because I want to declare my intentions [encouraged by your comment: my music affects you because you envisage something] [different than you expected]. I strive for: complete liberation from all forms, from all symbols of cohesion and of logic. Thus: away with “motivic working out.” Away with harmony as cement or bricks of a building. Harmony is *expression* and nothing else. . . .

My music must be *brief*. Concise! In two notes: Not built, but “expressed”!! And the results I wish for: no stylized and sterile protracted emotion. People are not like that: it is *impossible* for a person to have only *one* sensation at a time. One has *thousands* simultaneously. And these thousands can no more readily be added together than an apple and a pear. They to their own ways.

And this variegation, this multifariousness, this *illogicality* which our senses demonstrate, the illogicality presented by their interactions, set forth by some mounting rush of blood, by some reaction of the senses or the nerves, this I should like to have in my music.

It should be an expression of feeling, as our feelings, which bring us in contact with our subconscious [are really a child] . . . of feelings and ‘conscious logic.’

Now I have made my confession and they can burn me. You will not number amongst those who burn me: that I know.

Schoenberg’s second letter read:

Yes indeed, when a new art seeks and finds new means of expression, almost all earlier techniques go hang: seemingly at any rate; for actually they are retained; but in a different way.

I feel myself justified in believing [I must repeat this] that my piano writing is *novel*. Not only do my feelings tell me so. Friends and pupils express the opinion that the sonorities of my piano writing are completely novel

I do not consider my piano texture the result of any sort of *incompetence*, but rather the expression of *firm resolve, distinct preferences and palpably clear feelings*.⁶⁴

Wanda Landowska (1879-1959) was justifiably famous as a performer on, and teacher of, the harpsichord. She made the first recording of J. S. Bach’s exceedingly difficult Goldberg Variations on her specially commissioned two-manual instrument. She taught at the Ecole

⁶⁴ Ibid., 1283-1285.

normale in Paris, at the Berlin Conservatory, and at the Curtis Institute in Philadelphia. She was a pioneer in the “early music” movement, which sought to give the musical life of her time a more enriching experience by learning more about the music of earlier times. The following excerpt is from her 1909 book, *Music of the Past*.

If sometimes we tire of grandiosity and if we lack air in the thick atmosphere of exaggerated romanticism, we need only to open wide the windows on our magnificent past; it will refresh our soul. We wish to participate in all emotions, in all ecstasies at the whim of our fancy No, the genius of the composers of the past was not a mere flash in the pan; it is an eternal flame, softly warming. It will never perish ‘We are not recapturing the masterpieces,’ said Jules Janin; ‘the masterpieces themselves are recapturing us.’⁶⁵

Bela Bartok (1881-1945), who “drew upon his knowledge of native music for both technical and expressive enrichment of his own work, was a pioneer in the study of folk music.” He helped to establish ethnomusicology as an accepted musical discipline. In the earlier of two articles (1921) entitled “The Relation of Folk Song to the Development of The Art Music of Our Time,” Bartok says that one way artistic perfection can be achieved is by “peasant folk . . . completely devoid of the culture of the town dweller.”

Peasant music . . . is the classical model of how to express an idea musically in the most concise form, with the greatest simplicity of means, with freshness and life, briefly yet completely and properly proportioned.⁶⁶

In the second article entitled “The Influence of Peasant Music on Modern Music” (1931), he speaks of various ways “such music can be incorporated into contemporary works: through quotation, imitation, or—most ideally—total stylistic absorption.”

The . . . expressive power [of folk music] is amazing It is simple, sometimes primitive The best way for a composer to reap the full benefits of his studies in peasant music . . . is to assimilate the idiom . . . so completely that he is able to forget all about it and use it as his musical mother tongue.⁶⁷

⁶⁵ Ibid., 1445-1446.

⁶⁶ Ibid., 1438-1441.

⁶⁷ Ibid.

Kurt Weill (1900-1950) was a classically trained German composer who, in the 1920's, abandoned a 'traditionally modernist approach' to music. Working with the German poet and playwright, Bertolt Brecht (1898-1956), he wrote the 'folk-style' *Three-Penny Opera*, a free adaptation of *Beggar's Opera* by poet/dramatist John Gay (1685-1732), who also wrote a libretto for G. F. Handel's opera *Acis and Galatea* (1718). To avoid arrest by Hitler's Gestapo, Weill fled to Paris in 1933 and New York in 1935. There, he composed the music for *Knickerbocker Holiday* (1938), which included the hit 'September Song,' and the music for *Lady in the Dark* (1941), with lyrics by Moss Hart and Ira Gershwin. In 1927, while in Germany, he wrote *Shifts in Musical Productions* (English translation by Stephen Hinton):

The development of music in recent years has chiefly been an aesthetic one. The emancipation from the 19th century, the opposition to extra-musical influences [programme music, symbolism, realism], the return to absolute music, the hard-won acquisition of new expressive means [the enrichment of harmonic language] . . . or an expansion of the old means—these were the ideas which claimed musicians' attention. Today we have come a step further . . . [We] see that above the artistic there is also a common human attitude that springs from some sense of communal belonging and which has to be the determining factor behind the genesis of a work of art.

This much is certain: the clarity of language, the precision of expression and the simplicity of emotion, which new music has regained by pursuing a straight line of development, form together the secure aesthetic foundation for a wider dissemination of this art . . .

I am also convinced, thanks to the newly attained inner and outer uncomplicatedness of subject matter and means of expression, that a branch of opera is developing into a new epic form such as I have employed with Brecht in the *Mahagonny* Songspiel [a term coined by Weill that he retained in English] . . .

In this and in other areas of contemporary opera it is quite evident that the development of music is receiving new impulses from stage works produced for the cinema.⁶⁸

Igor Stravinsky (1882-1971) lived at a time of great cultural upheaval in Western Civilization. After the First World War (1914-1918), his style of composition began to depart from the "neo-Russian" influence of his teacher, Rimsky-Korsakov (1844-1908). He gradually

⁶⁸ Ibid., 1393-1395.

adopted a new style, “partly influenced by contemporary trends in French music . . . [which] came to be known as ‘neoclassicism.’”⁶⁹ Two significant compositions in this style, both for the Boston Symphony, were his Concerto for piano and winds, which he premiered in America in 1925 with Sergey Koussevitzky (1874-1951) conducting, and the 1930 *Symphony of Psalms*, dedicated “to the glory of God,” in which he obtained a “solemn sonority” by deleting the violin and viola sections.⁷⁰

In the autumn of 1939, as war in Europe threatened again, Stravinsky came to America to deliver the Charles Eliot Norton lectures at Harvard University (1939-1940), which were published in 1946 in Paris as *Poétique musicale* and in 1947 in Cambridge, Massachusetts as *Poetics of Music*, from which the following thoughts are selected.

All music is nothing more than a succession of impulses that converge towards a definite point of repose. That is as true of Gregorian chant as it is of a Bach fugue, as true of Brahms’s music as it is of Debussy’s . . . our harmonic treatises take as their point of departure Mozart and Haydn, neither of whom ever heard of harmonic treatises.

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Inspiration, art, artist—so many words, hazy at least, that keep us from seeing clearly in a field where everything is balance and calculation through which the breath of the speculative spirit blows. It is afterwards, and only afterwards, that the emotive disturbance which is at the root of inspiration may arise—an emotive disturbance about which people talk so indelicately by conferring upon it a meaning that is shocking to us and that compromises the term itself. It is not clear that this emotion is merely a reaction on the part of the creator grappling with that unknown entity which is still only the object of his creating and which is to become a work of art? Step by step, link by link, it will be granted him to discover the work. It is this chain of discoveries, as well as each individual discovery, that give rise to the emotion—an almost physiological reflex, like that of the appetite causing a flow of saliva—this emotion which invariably follows closely the phases of the creative process.⁷¹

⁶⁹ From 1920, he lived in five locations in France, becoming a French citizen after moving to Paris in 1934. Randel, *Harvard Biographical Dictionary of Music*, 880.

⁷⁰ *Bakers Biographical Dictionary of Musicians*, 1589.

⁷¹ Strunk/Treitler, *Source Readings in Music History*, 1297-1299.

George Rochberg (1918-2005), one of the 20th century's most influential composers, was distinguished (as was the music of the 20th century) for his chameleon-like propensities. His stylistic paradigms in the 40's were Stravinsky and Bartok, and in the 50's, serialism of a Schoenbergian flavor. In the 60's, he settled into an eclectic style that quoted Boulez, Berio, Varèse, and Ives in his *Contra Mortem et Tempus* (1965). "The Third String Quartet [1965], a Naumberg Chamber Music Award Composition [1972], shows . . . [his] further development with its evocations of Beethoven and Mahler."⁷² He is known for writing some of the more viscerally emotional pieces of the late twentieth century, although his expressive compositional mode was roundly criticized by those arbiters of taste who preferred the less intelligible style of esoteric modernism. 'I was accused of betraying, in the following order, the church and the state. I was a traitor, a renegade,' he said, 'I never once responded. If you're going to be a composer, you have to have an iron stomach, fire in the belly and fire in the brain.'⁷³

The following excerpts are from a collection of his writings, *The Aesthetics of Survival: A Composer's View of Twentieth-Century Music* (1984), edited by composer William Bolcom (b.1938). The particular chapter is entitled "On the Third String Quartet" (1965).

Far from seeing tonality and atonality as opposite 'styles,' I viewed them as significant aspects of an enlarged language of musical expression with branching subdivisions of what I like to call 'dialects'—a particular way of stressing or inflecting parts of the whole spectrum of Western musical language.

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Given the very strong possibility that music is rooted in our biological structure—as are spoken language and mathematics—the gestures of music can only proceed authentically from one direction: from inside. That is where they get their energy, their power, their immediacy. The conscious effort to give voice to the vast range of these gestures becomes the act of composing, and inevitably demands are not only freedom of choice but freedom of combination

⁷² Randel, *Harvard Biographical Dictionary of Music*, 752.

⁷³ Rochberg (obituary). *Dallas Morning News*. May 2, 2005.

Culture is not the additive product of a series of discrete, specific events or works. It is, like the biology that it rests on, a self-renewing, self-sustaining organism that proliferates, spreads, unites, subdivides, reunites, dies individually but lives collectively The cultural mechanism for renewal resides in the courage to use human passion and energy in the direction of what is authentic again and again. The ring of authenticity is more important than the clang of originality. Whatever is authentic about the twentieth century will be preserved, and we need not worry about it But we must be sure that it *is* music; i.e., that we write what we believe in, write in consummately well and that we intend it at least for the delectation and edification of the human ear and heart—beyond that, if possible, for the purification of the mind.⁷⁴

Nadia Boulanger (1887-1979) was a French composer, conductor, keyboard performer, and, most notably, a “brilliant and demanding teacher of composition and musicianship.”⁷⁵ She was born in Paris, and studied composition at the Conservatory with Gabriel Faure (1845-1924). In 1935, she succeeded Paul Dukas (1865-1935) as teacher of composition at the Ecole Normale de Musique. She was associated with the American Conservatory at Fontainebleau from 1921 and became its director in 1950. Her pupils included Aaron Copland (1900-1990), Elliott Carter (b. 1908), David Diamond (b. 1915), Walter Piston (1894-1976), and Virgil Thompson (1896-1989). She was also famous as a conductor: she conducted the Boston Symphony in 1938 and the New York Philharmonic in 1939.

Because Mademoiselle Boulanger was such a great teacher, she will have the last word.

The quotation below is from her *Two Interviews* in the 1970’s.

I desperately try to make a pupil understand that he must express what he wants; I don’t mind whether he agrees with me or not, so long as he can tell me: ‘This is what I want to say, this is what I love, this is what I’m looking for’ A great work, I believe, is made out of a combination of obedience and liberty. Such a work satisfies the mind, together with that curious thing which is artistic emotion.⁷⁶

⁷⁴ Strunk/Treitler, *Source Readings in Music History*, 1505-1508.

⁷⁵ Ibid., 1488.

⁷⁶ Ibid., 1488-1490.

Comments on Poems, Hymns, and Other Musical Composition

'Let me not to the marriage of true minds'

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

William Shakespeare

The sonnet is a great example of how rhyme and meter can inspire the imagination. It inspired William Shakespeare to write a progression of 154 sonnets in a “sonnet sequence.” As in all his sonnets, *Let me not to the marriage of true minds* is designated an “English” sonnet, which has a rhyme scheme of “abab cdcd efef gg.” The metrical form is iambic pentameter.

Enjambment occurs at the ends of lines one, two, five, and nine, but is not especially noticeable in a verbal reading because it is done so smoothly. The imperfect, or “near,” rhymes—love/remove and come/doom—are not especially noticeable in a visual reading, but are more evident when recited orally. The line that always draws my attention begins, “Love’s not time’s fool,” which I used in my own sonnet.

‘How do I love thee? Let me count the ways’.

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of everyday's
Most quiet need, by sun and candlelight,
I love thee freely, as men strive for right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints, —I love thee with the breath,
Smiles, tears, of all my life! —and, if God choose,
I shall but love thee better after death.

Elizabeth Barrett Browning

This sonnet is, undoubtedly, the most famous of all those written by Elizabeth Barrett Browning, to her poet-husband Robert Browning. As a poetic form, the sonnet originated in Italy, then migrated and became extremely popular in England during the early 16th century. Both English and Italian forms have the same metrical order: iambic pentameter, but differ in end-rhyme. The Italian rhyme-scheme is “abba abba cdcdd.” This means that four “a’s” must rhyme, four “b’s” must rhyme, and three “c’s” and three “d’s” must rhyme.

That rhyme-scheme is followed here, except for the words “grace” and “faith,” which do not rhyme with anything, but are extremely important in the meanings conveyed by the text. What makes this sonnet special to me is, besides “passion” and “feeling,” the word “love” is used ten times, and seven of those times in the phrase, “I love thee.”

With Humble Heart

Prayerfully ♩ = 80-92

1. With hum - ble heart, I bow my head
 2. Help me re - mem - ber, I im - plore,
 3. To be like thee! I lift my eyes
 4. As I walk dai - ly here on earth,

And think of thee, O Sav - ior, Lord.
 Thou gav'st thy life on Cal - va - ry,
 From earth be - low toward heav'n a - bove,
 Give me thy Spir - it as I seek

I take the wa - ter and the bread
 That I might live for - ev - er - more
 That I may learn from vault - ed skies
 A change of heart, an - oth - er birth,

To show re - mem - brance of thy word.
 And grow, dear Lord, to be like thee.
 How I my wor - thi - ness can prove.
 And grow, dear Lord, to be like thee.

Text: Zara Sabin, 1892-1980. © 1985 IRI
 Music: Thomas L. Durham, b. 1950. © 1985 IRI

3 Nephi 18:6-11
 Moroni 10:32-33

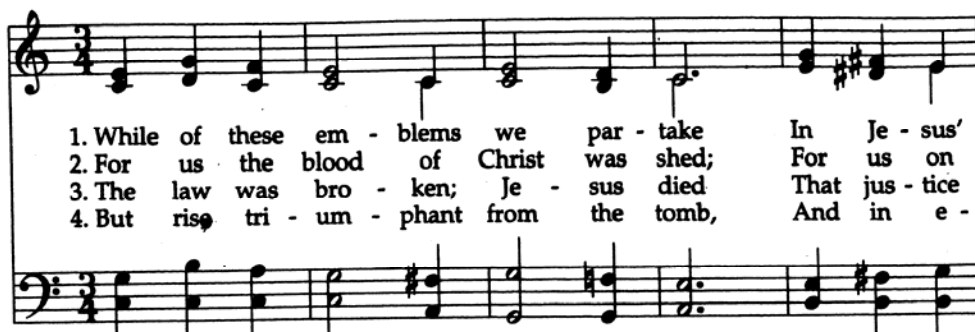
With Humble Heart (#171)

Text by Zara Sabin [1892-1980] and Music by Thomas L. Durham [b. 1950]

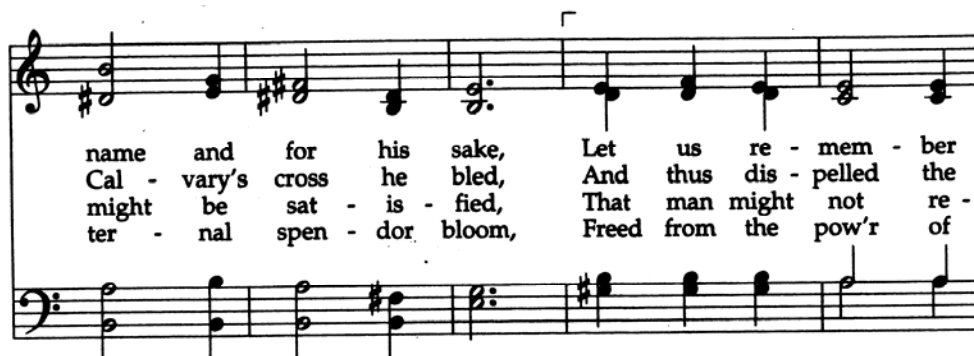
The sacrament hymn, *With Humble Heart* (#171), is one of my personal favorites. When I looked at Zara Sabin's manuscript of original poetry (in the Brigham Young University library), I discovered that she wrote only the first three verses. It would seem possible that the composer, Thomas Durham, could have written the last verse's first three lines. The fourth line is a splendid repetition from the second verse. The gentle melodic upward/downward curve of lines one and three is contrasted with the sudden initial rise in pitch in lines one and four, followed in each case by a downward trending line. The sudden melodic skip in line four to the highest pitch, followed immediately by an unexpected modulation to the tonic six-four, followed by the ending formula with sustained dominant, makes this line one of sweet "remembrance."

173 While of These Emblems We Partake

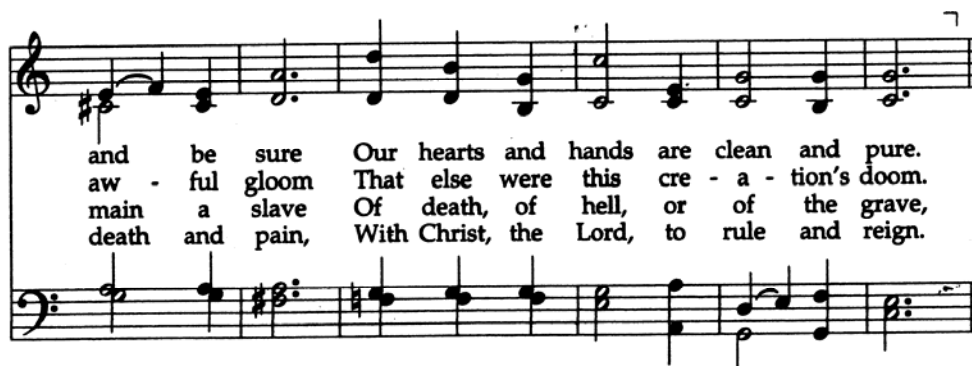
Reverently ♩ = 72-88



1. While of these em - blems we par - take In Je - sus'
 2. For us the blood of Christ was shed; For us on
 3. The law was bro - ken; Je - sus died That jus - tice
 4. But rise tri - um - phant from the tomb, And in e -



name and for his sake, Let us re - mem - ber
 Cal - vary's cross he bled, And thus dis - pelled the
 might be sat - is - fied, That man might not re -
 ter - nal spen - dor bloom, Freed from the pow'r of



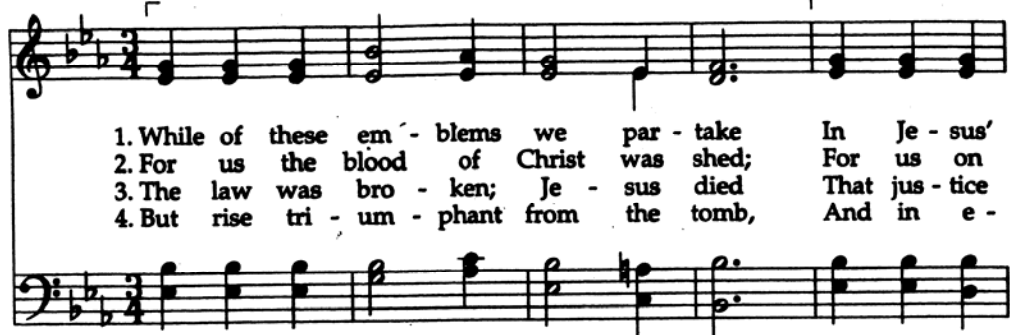
and be sure Our hearts and hands are clean and pure.
 aw - ful gloom That else were this cre - a - tion's doom.
 main a slave Of death, of hell, or of the grave,
 death and pain, With Christ, the Lord, to rule and reign.

Text: John Nicholson, 1839-1909
 Music: Samuel McBurney, b. 1847
 Tune name: SAUL

Moroni 6:6
 Mosiah 15:7-9

While of These Emblems We Partake 174

Fervently ♩ = 72-88



1. While of these em - blems we par - take In Je - sus'
 2. For us the blood of Christ was shed; For us on
 3. The law was bro - ken; Je - sus died That jus - tice
 4. But rise tri - um - phant from the tomb, And in e -



name and for his sake, Let us re - mem - ber
 Cal - vary's cross he bled, And thus dis - pelled the
 might be sat - is - fied, That man might not re -
 ter - nal splen - dor bloom, Freed from the pow'r of



and be sure Our hearts and hands are clean and pure.
 aw - ful gloom That else were this cre - a - tion's doom.
 main a slave Of death, of hell, or of the grave,
 death and pain, With Christ, the Lord, to rule and reign.

Text: John Nicholson, 1839-1909
 Music: Alexander Schreiner, 1901-1987. © 1948 IRI
 Tune name: ABOLIAN

Doctrine and Covenants 20:40
 Alma 5:19, 21

While of These Emblems We Partake (#173) and (#174)

Text of #173 by John Nicholson [1839-1909] with Music by Samuel McBurney [b. 1847]

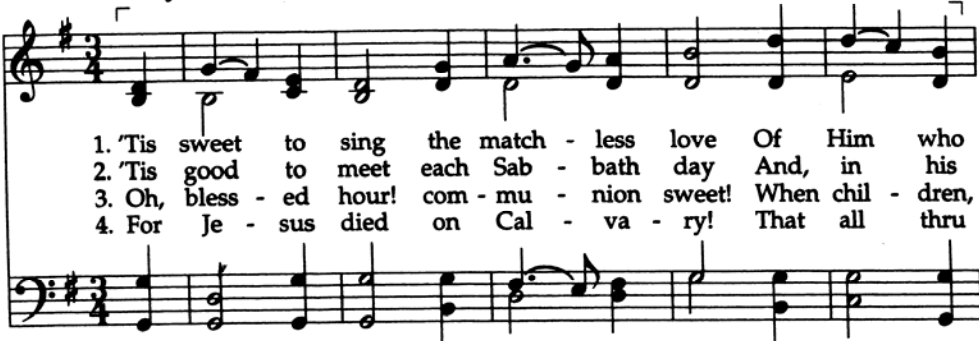
Text of #174 by John Nicholson [1839-1909] with Music by Alexander Schreiner [1901-1987]

Hymns #173 and #174 are both entitled *While of These Emblems We Partake*. Both hymns are sacrament hymns. Samuel McBurney is the elder of the two composers by approximately half a century. He begins and ends #173 in C-major, but often employs the A-minor harmony, especially noticeable at the end of the first cadence. He also uses it with immediate repetition in measure ten. He uses it again to precede the dominant in the final cadence, although the wide skips into it, in bass and soprano, and out of it, in the tenor part, make the A-minor harmony, there, much more interesting. The way he uses a double dissonance, in the second chord from the beginning, is quite jarring. The harmonic major seconds, repeated in the bass clef of measure 11, and again in measure 13, do become a bit tiresome, however.

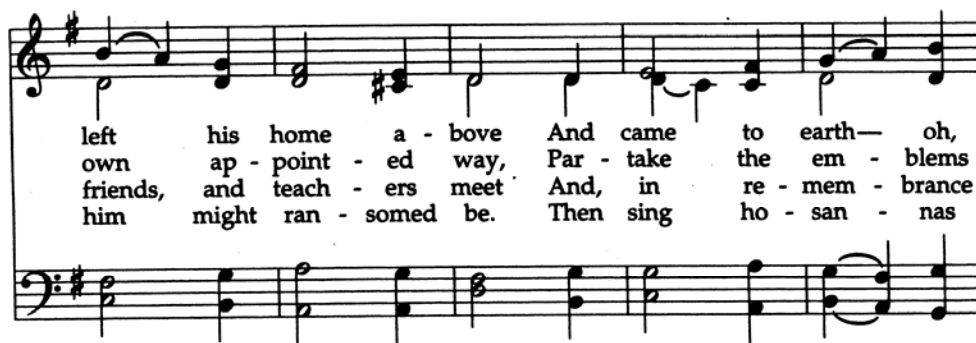
In hymn #174, using the same words, veteran Tabernacle organist, Alexander Schreiner, begins quietly with three E^b major chords. His harmonic changes are all interesting and carefully chosen. He ends the first phrase on the dominant, the second on the submediant, and the third and fourth on the tonic. His dissonances are piquant, especially the D-natural passing tone in the bass (m. 5) and the D-flat upper neighbor in the soprano (m. 9). His widely-spaced harmony in measure six is dramatic. His rising/falling melodic phrases do so gradually; consequently, they feel comfortable and secure.

'Tis Sweet to Sing the Matchless Love 176

Reverently ♩ = 76-96



1. 'Tis sweet to sing the match - less love Of Him who
 2. 'Tis good to meet each Sab - bath day And, in his
 3. Oh, bless - ed hour! com - mu - nion sweet! When chil - dren,
 4. For Je - sus died on Cal - va - ry! That all thru



left his home a - bove And came to earth— oh,
 own ap - point - ed way, Par - take the em - blems
 friends, and teach - ers meet And, in re - mem - brance
 him might ran - somed be. Then sing ho - san - nas



won - drous plan— To suf - fer, bleed, and die for man!
 of his death, And thus re - new our love and faith.
 of his grace, U - nite in sweet - est songs of praise.
 to his name; Let heav'n and earth his love pro - claim.

Text: George A. Manwaring, 1854-1889

Music: Frank W. Asper, 1892-1973. © 1948 IRI

Tune name: MEREDITH

Doctrine and Covenants 138:1-4

Doctrine and Covenants 20:75

135

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

Doctrines and Covenants 76:22-24, 41-42
Job 19:25

'Tis Sweet to Sing the Matchless Love (#176) and
My Redeemer Lives (#135)
Choral arrangement by Charles B. Wertz

Text of #176 by George A. Manwaring (1854-1889) w. Music by Frank W. Asper (1892-1973)
Text of #135 by Gordon B. Hinckley (b1910) w. Music by G. Homer Durham (1911-1995)

For any song or hymn, it is difficult to compose music that will be comparable in kind and degree of feeling with every different verse. Similarly, it is difficult to write several poetic stanzas that will be interestingly different, but comparable in emotion, to a pre-composed (especially a familiar) melody. In *'Tis Sweet to Sing The Matchless Love*, the second and third verses are about the act of meeting and taking communion on Sunday. The first and fourth verses—the most profoundly moving and poignant—“proclaim” the reasons for meeting and taking the sacrament.

Frank Asper (a Tabernacle organist) uses frequent non-chordal “dissonances” to hold our attention, but always in ways that do not offend our aesthetic sensitivity. In the first full measure, the F-sharp in the soprano against the G-natural in the bass is barely noticeable—as are also the double non-chordal tones in measure three—because they are the only two eighth notes, the shortest, in the entire hymn. In each one of measures five and six, the first soprano note is a rearticulated suspension, which highlights the important words “Him,” “left,” and “all.” Similar suspensions occur in the alto part (m. 9), on the words “come” and “sing,” and in the tenor (m. 13) on “suffer” and “heaven”. The melody is very calm and “sweet,” with no melodic skips even as large as the fourths in measures one and two, until the surprising fifth (E to B) in measure 14, that reinforces the words “bleed” and “earth.”

In *My Redeemer Lives*, Homer Durham uses good judgment by varying the placement of his dotted-quarter, eighth note rhythms, partly for variety, but mostly to de-emphasize the

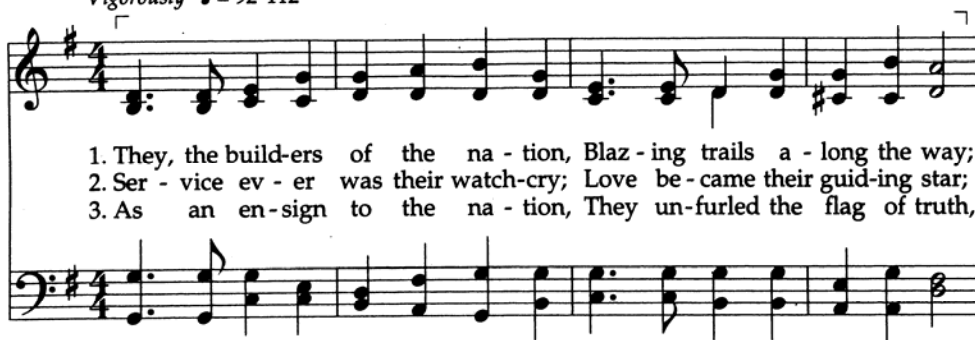
G-sharps he used in the key of G-Major. The out-of-key C-sharps are well employed in the typical ending formulas of the second and fourth phrases.

The only aesthetic problem with the music vis-a-vis the text setting is that, although the first two verses are vivid testimonies—"I know" and "He Lives"—the third verse is one of the loveliest and most fervent prayers in all hymnody. For that reason, I coupled it with the words "peaceful" and "sweetness" of Frank Asper's text setting, at a slightly slower tempo, to allow its expressiveness to sink more deeply into one's mind and soul.

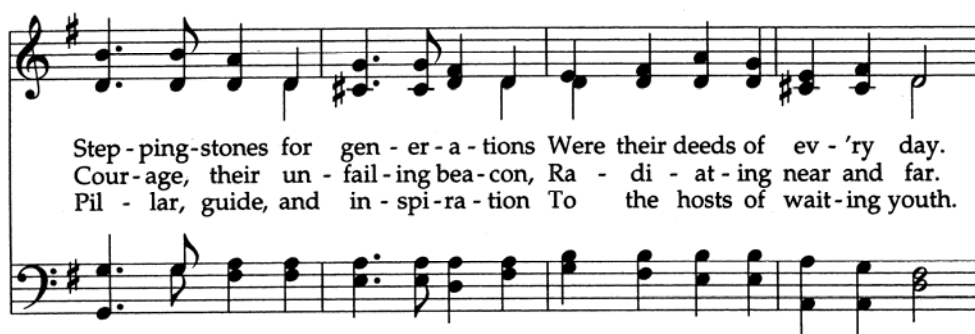
They, the Builders of the Nation

36

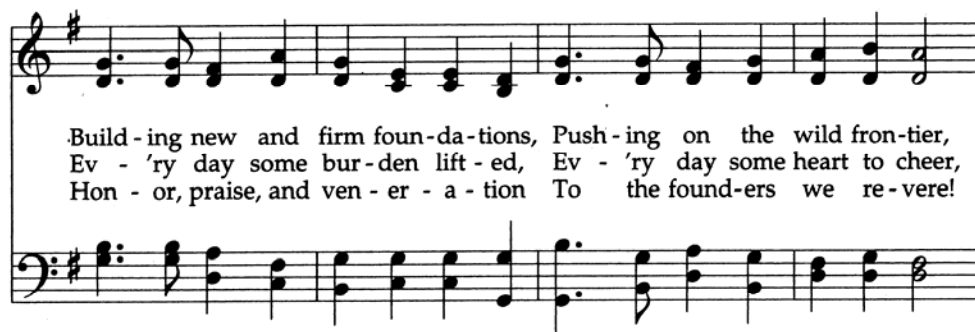
Vigorously ♩ = 92-112



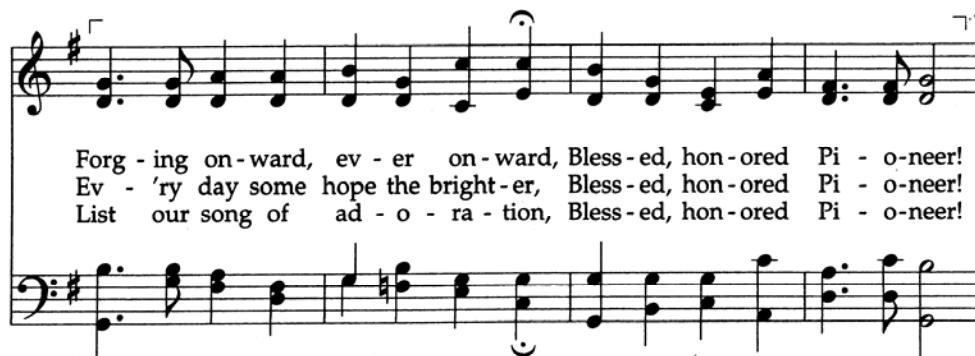
1. They, the build-ers of the na - tion, Blaz - ing trails a - long the way;
2. Ser - vice ev - er was their watch-cry; Love be - came their guid-ing star;
3. As an en - sign to the na - tion, They un - furled the flag of truth,



Step - ping-stones for gen - er - a - tions Were their deeds of ev - 'ry day.
Cour - age, their un - fail - ing bea - con, Ra - di - at - ing near and far.
Pil - lar, guide, and in - spi - ra - tion To the hosts of wait - ing youth.



Build - ing new and firm foun - da - tions, Push - ing on the wild fron - tier,
Ev - 'ry day some bur - den lift - ed, Ev - 'ry day some heart to cheer,
Hon - or, praise, and ven - er - a - tion To the found - ers we re - vere!



Forg - ing on - ward, ev - er on - ward, Bless - ed, hon - ored Pi - o - neer!
Ev - 'ry day some hope the bright - er, Bless - ed, hon - ored Pi - o - neer!
List our song of ad - o - ra - tion, Bless - ed, hon - ored Pi - o - neer!

Text: Ida R. Alldredge, 1892-1943. © 1948 IRI
Music: Alfred M. Durham, 1872-1957. © 1948 IRI

Doctrine and Covenants 64:33-34

In Humility, Our Savior

172

Meekly ♩ = 72-84

1. In hu - mil - i - ty, our Sav - ior, Grant thy Spir-it here, we pray,
2. Fill our hearts with sweet for - giv - ing; Teach us tol - er - ance and love.

As we bless the bread and wa - ter In thy name this ho - ly day.
Let our prayers find ac - cess to thee In thy ho - ly courts a - bove.

Let me not for - get, O Sav - ior, Thou didst bleed and die for me
Then, when we have prov-en wor - thy Of thy sac - ri - fice di-vine,

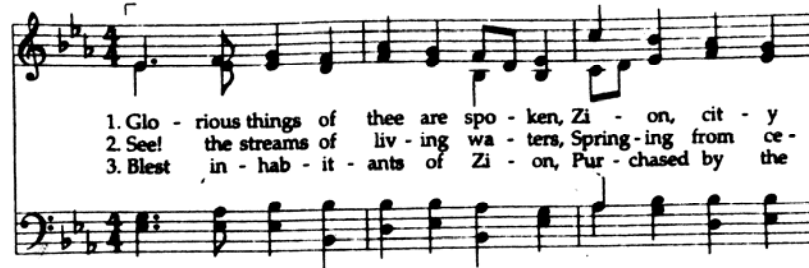
When thy heart was stilled and bro - ken On the cross at Cal - va - ry.
Lord, let us re - gain thy pres - ence; Let thy glo - ry round us shine.

Text: Mabel Jones Gabbott, b. 1910. © 1948 IRI
Music: Rowland H. Prichard, 1811-1887

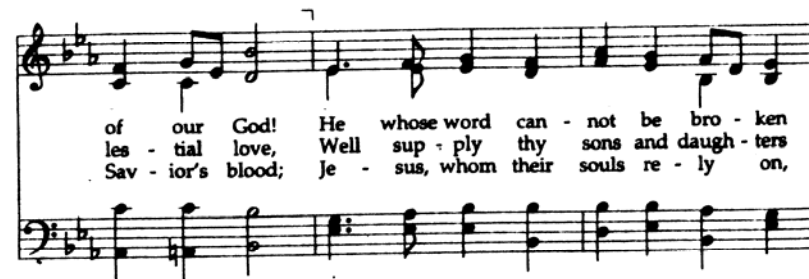
2 Nephi 2:7
Doctrine and Covenants 59:9

46 Glorious Things of Thee Are Spoken

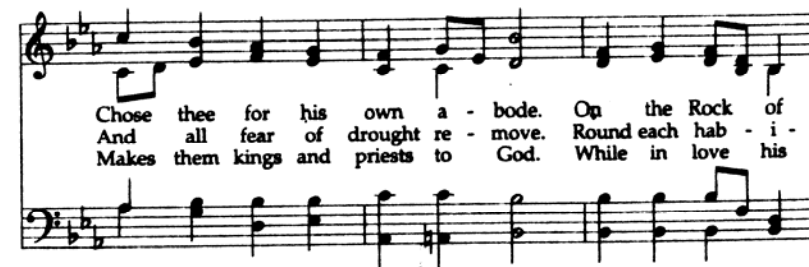
Majestically ♩ = 80-100



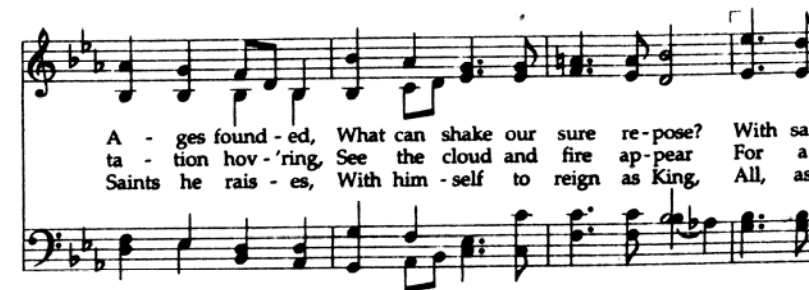
1. Glo - rious things of thee are spo - ken, Zi - on, cit - y
 2. See! the streams of liv - ing wa - ters, Spring - ing from ce -
 3. Blest in - hab - it - ants of Zi - on, Pur - chased by the



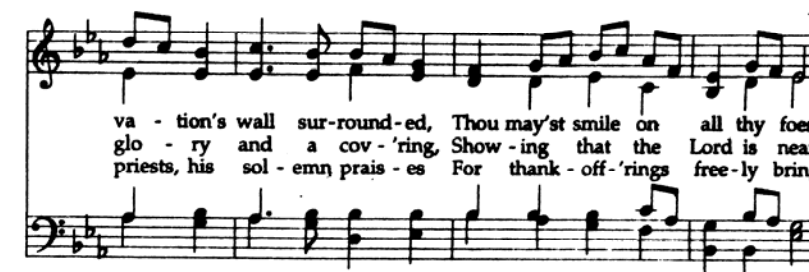
of our God! He whose word can - not be bro - ken
 les - tial love, Well sup - ply thy sons and daugh - ters
 Sav - ior's blood; Je - sus, whom their souls re - ly on,



Chose thee for his own a - bode. On the Rock of
 And all fear of drought re - move. Round each hab - i -
 Makes them kings and priests to God. While in love his



A - ges found - ed, What can shake our sure re - pose? With sal -
 ta - tion hov - 'ring, See the cloud and fire ap - pear For a
 Saints he rais - es, With him - self to reign as King, All, as



va - tion's wall sur - round - ed, Thou may'st smile on all thy foes.
 glo - ry and a cov - 'ring, Show - ing that the Lord is near.
 priests, his sol - emn prais - es For thank - off - 'rings free - ly bring.

Text: John Newton, 1725-1807. Included in the first
 LDS hymnbook, 1835.

Music: Franz Joseph Haydn, 1732-1809

Psalm 87:3
 Doctrine and Covenants 76:56-57, 66 (50-70)

Pioneers of Latter Days

Text of #36, *They, the Builders of the Nation*, Text by Ida R. Alldredge [1892-1943],
Music by Alfred M. Durham [1872-1957]
Music of #172, *In Humility, Our Savior*, by Rowland H. Prichard [1811-1887]
Music of #46, “*Glorious Things of Thee Are Spoken*,” by Franz Joseph Haydn [1732-1809]
Text of Verse 4 and Verse 5 and Music of Introduction, Interludes and Ending
by Charles B. Wertz

My own “trilogy of hymns with five verses” (using my original music in the introduction, interludes, and coda) has been a favorite of my church choir for several years. The first verse consists of the music and the text for *They, the Builders of the Nation* (#36), verse one. The “marching music” speaks of the westward trek of the Latter Day Saints in the 19th century. The second verse features the words of *They, the Builders of the Nation*, verse two, with the music of *In Humility Our Savior* (#172). Here the gentle, but fervent, music is coupled with a text of “service, love, courage and burdens lifted.” The third verse consists of the words of *They, the Builders of the Nation*, verse three, with the music of *Glorious Things of Thee Are Spoken* (#46) by Franz Joseph Haydn. This is patriotic marching music, with the words of “an ensign to the nation, honor, praise, and inspiration.” The fourth verse has the music of *In Humility, Our Savior* with my words of “choices, covenants, witness, and blessings.” The music of the fifth verse repeats the first three lines of *They, the Builders of the Nation*, but now the repetition of my new text, with the more spirited music, firmly establishes a feeling of dedication and commitment. The swiftly changing harmonies of the Coda make an exciting and memorable ending. The text for Verse 4 is repeated (with variations) in Verse 5.

We, the children of the promise, May we (v. 5: We will) choose the better way.
May we (v. 5: We will) now fulfill each cov’nant, Do our best in ev’ry way!
May our lives be further witness; May our testimonies praise our
Lord, whose promised blessings guide us: Pioneers of latter days!

Rejoice unto the Lord

Medius
Voice

Cantus
Viol 1

Quintus
Viol 2

Tenor
Viol 3

Bassus
Viol 4

Re - joice, — re - joice, un - to the

5

Lord with — mirth, which us from fo - reign fears Pre - ser - ved hath

10

in qui - et state these eight and twen - ty years, in

15

qui - et state these eight and twen - ty years.

20

A - - - men, A - - -

25

- men.

The mer - cies of the Lord our God, pour'd down up -

- on this land, Doth far sur - mount, in quan - ti - ty the

num - ber of the sand, So that the peo - ple Is - ra -

- el did ne - ver feel nor see More cer - tain to - kens of

40

— God's love in their de - li - ve - ry, Than we of

45

Eng - land, than we of Eng - land, whom the Lord hath blest these ma - ny years Through his

hand - maid, through his hand - maid, E - li - za - beth, in

50

peace from fo - reign fears, Where - as the na - ti - ons on each side with trou - bles

55

are be - set, De - void of peace and qui - et - ness, and live in

ter - rors great, and live in ter - rors great. great.

1 2

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Rejoice Unto the Lord
Text(?) and Music by William Byrd

There is no doubt that William Byrd (1543-1623) wrote the music for *Rejoice Unto the Lord*. Who wrote the text is a matter of conjecture, but Byrd could be considered a prime possibility because of his excellent way with words, as exemplified in previous quotations.

In the notational fashion characteristic of his time, Byrd's manuscript was written with a mensural "time signature" in the shape of a "C" with a vertical line through it, but all the measures were written in four half-notes or their equivalent—what would now be called 4/2 time. However, Byrd does achieve an excellent eloquence with his rhythms. In measures six—eight, he employs repeated iambs in quantitative verse (e.g. "which us from foreign fears"), which completely disregard the metrical accent that is not very strong in this contrapuntal style. Also, he achieves an unexpected variety in measures ten—eleven and fifteen with his setting of the three syllables of "quiet state." In measures ten—eleven, he uses one pitch and two long note lengths, which sound extremely "quiet." But in the fifteenth measure, he uses three pitches and four different note lengths resulting in a not-so-quiet state, which really invites one's attention.

The music and text that Byrd used was provided previously. My own text and music, which emanates from earlier twenty-first century concerns, is provided, for comparison, at the end of this paper.

Conclusions

The purpose of this study is to demonstrate how the relationship between music and poetry can be optimally constructed to improve memorability, with the conscious use of certain structures used regularly, both by poets writing texts or lyrics and by composers of music. Those who speak and write of this relationship find that they must employ such words as Aesthetics, Affect, Eloquence, Emotion, Expression, Feeling, Nuance, and Passion. All of these words must have some important similarities and usefulness in the above relationships, because dictionaries choose to define each term by employing one or more of the others.

Poetry is a form of speech, structured by a set of rules that make all spoken communication in a language understandable.

Teachers of poetry for centuries have exhorted students to ignore the poem on the page and pay attention, rather, to the words in the lines as sounded aloud. This is still salubrious advice. It does not mean, however, that spoken sound is the ontological locus of 'the poem.' It only means that—for poems written in traditional, aural prosody, at least—students of poetic form must not be distracted by the visual or graphic format, since writing is a very inexact representation of sounded speech.

In Western poetics, there have been three views about the status of sound in poetry. (1) The traditional literary view, and the presently reigning view in linguistics, is that poetry [language] is sound, and the written or printed text is a derivative phenomenon merely meant to represent sound, hence of only secondary interest. (2) The reverse view, namely that the written form is primary, the sound form secondary, is the point of view of deconstruction and interestingly, most Renaissance grammarians, who treated Latin grammar and prosody as a set of rules applying to a *written* language. (3) The more radically diremptive [disjunctive] but also synthetic, view of poetry [and language] is that the aural and written modes are equivalent but simply differ, both deriving from the ontologically prior nature of language itself. The first of these views holds that sound exists only in performance and in time, and that the words on the page are a mere notation or score, as in music. The second holds that language has behind it no self-certifying voice and that important aspects of poetry follow from purely visual features of textuality.

The third point of view, which is that taken in the present account, holds that poetry [the Word] is an ontologically bivalent entity. On this account, language is a set of structured formal relations which may be manifested in either or both of two physical media, one

sonic, the other graphic, neither of which has any particular logical or ontological priority despite the fact that the aural mode happened to appear first. Poetry, in short, is a structure or system of sound, just as language is not the physical sounds of speech but the set of rules which make the speaking possible

Modern readers are accustomed first to seeing a poem on a page, then to reading it silently, and [then to reading or] to hearing it read aloud. Prior to the invention of writing and printing and the spread of literacy . . . orality was the condition of poetry

The analogy with music is instructive: presumably few would hold that sheet music is ‘music’ [even though musicians refer to it as such among themselves]. The musical score is only a set of marks on paper which via a set of known conventions are intended as directions for performance. Many would naturally say that music therefore exists only when it is being played and heard. But of course each performance varies in greater or lesser degree⁷⁷

In the poem, *Evening Hawk* by Robert Penn Warren (1905-1989), is the phrase, “The star is steady, like Plato”⁷⁸ The explanatory footnote affirms that Plato (427-347 B.C.) is a symbol of the “steady” because he characterized physical objects (such as the paper upon which poems and music are written) as impermanent representations of unchanging ideas, (because the paper can be lost, burned, etc.). However, it is also true that written music and poetry can be thought of as more permanent, (although imperfect), manifestations of either, because no two “real live” performances of music and/or poetry (prosody) are ever exactly alike.

In this regard, I especially remember an unusual rehearsal of the New Philharmonic Symphony Orchestra of Irving, Texas, which began as conductor Richard Giangiulio, formerly principal trumpet, Dallas Symphony Orchestra, announced the first selection, one of Mozart’s last symphonies. Sitting toward the back of the first violin section, I could see how casually most of the orchestra was preparing for the beginning.

⁷⁷ Brogan, *New Princeton Handbook of Poetic Terms*, Sound-280.

⁷⁸ Ferguson, Salter, and Stallworthy, *Norton Anthology of Poetry*, 1352-1353.

We stopped after Giangiulio had conducted only a few measures. He gently, but firmly reminded us that the music was that of probably the greatest composer who had ever lived, etc. His remarks were brief, because he knew that the orchestra knew what was expected.

We began again. The music sounded very different. Now there was expressive nuance of tone and phrasing. It sounded “professional.” There was an expression of “artistic emotion” as Mademoiselle Boulanger would have said. We all knew how it was supposed to sound and that there was much more to the music than the “notes on the page.” Also, each of us knew how to make it happen: with our bows (strings), or with our breath (winds), with our minds, and with our hearts.

“A poem is an instance of *verbal art*, a text set in verse,” speech bound by the totality of its intensions, conveying “heightened forms of perception, experience, meaning, or consciousness in heightened language.” To convey the above “requires heightened resources.” These are “offered by prosody, i.e. verse form” or versification – “the metrical structure of verse,” which includes “lineation, meter, sound-patterning, syntactic deployment, and stanza forms.”⁷⁹ Poetic syntax is “the placement of words in arbitrary but conventional sequences,” from which “all human language derives its expressive power.”⁸⁰

Now, we are not too far from the reasoning of Hanslick—that one’s powerful emotional response to a particular musical moment will result from some purely musical effect, that will be, as Mendelssohn wrote, too *definite* to be *described* in words, even though it might be described in purely technical terms as a chromatic passage or a repeated augmented interval.

The editors of the *Norton Anthology of Poetry* do not equivocate:

A poem is a composition written for performance by the human voice. What your eye sees on the page is the composer’s verbal score, waiting for your voice to bring it alive as

⁷⁹ Brogan, *New Princeton Handbook of Poetic Terms*, 233.

⁸⁰ *Ibid.* 303.

you read it aloud or hear it in your mind's ear . . . the best reading—that is to say, the most satisfying reading—of a poem involves a simultaneous engagement of eye and ear The more one understands of musical notation and the principles of musical composition, the more one will understand and appreciate a composer's score. Similarly, the more one understands versification, . . . the more one is likely to understand and appreciate poetry and, in particular, the intimate relationship between its form and its content T. S. Eliot claimed that 'the conscious problems with which one is concerned in the actual writing are more those of a quasi-musical nature, in the arrangement of metric and pattern, than of a conscious exposition of ideas.' Fortunately, the principles of versification are easier to explain than those of musical composition.⁸¹

Therefore, the only true connection that can exist between music and poetry is in the aesthetic emotion communicated by the sound of each of these art forms. Whether this communication will be made, depends both upon the expressive beauty of the performer's rendition and also, upon the attentive reception of the listener.

⁸¹ Ferguson, Salter and Stallworthy, *Norton Anthology of Poetry*, lxi.

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PART II
COLLECTION OF ORIGINAL POEMS AND MUSIC

I KNOW A WOMAN
(with apologies to Theodore Roethke
and in collusion with Robert Frost,
John Donne, and William Shakespeare)

I know a woman, lovely in her mind
And all her heart be full of thoughtfulness,
For she could never ever be unkind
To me: my soul forever does she bless.
She is my solid rock: though to my bed
Of thorns, by worldly fates, I have been sent –
Upon the path, at times, my life has led,
That to be clean, I've pleaded to repent.
Though ages hence, this *memoire* lost to rot,
And dusty bones be scattered in a grave –
Immortal spirits gathered in a knot
That surely, cherished vows will truly save.

How could our love be more? What could Death bring?
Death is not proud: Time's song's not what Love sings!

* * * * *

For Georgia on our thirty-first anniversary.
4-26-2005
Charles Wertz – FINAL #2

A VALENTINE VILLANELLE
(For My Wife, Georgia)

I love my love, e'en so, how does she know?
With spiraling gyrations of her mind?
I've never failed to find her, high or low.

Does asking thrice or twice mean yes, or no?
Forgiveness granted when I'm most unkind?
I love my love, e'en so, how does she know?

What is our status? What have we to show?
And is it children, talent, wealth, or time?
I've never failed to find her, high or low.

How often, toward the end, life's afterglow—
An old, remembered gesture—"love is kind"?
I love my love, e'en so, how does she know?

And when I'm weak, or she's less good-to-go,
Or when I hardly hear, or she's most blind?
I've never failed to find her, high or low.

If one of us is here, and one below,
Our holy temple vows not undermined?
I love my love, e'en so, how does she know?
I've never failed to find her, high or low.

Charles Wertz
February 2005—Revised 2006

WAKING TO HEAVENLY POSSIBILITIES
(A parody villanelle, for Theodore Roethke and all my friends)

I wake to think, and do my thinking slow.
We feel our feet, and in that feat, we cheer.
We yearn to go where we have yet to go.

We feel by thinking. Is that all we know?
I think I'll testify and go from here.
I wake to think, and do my thinking slow.

Of those so dear to me, and they do know:
God, bless them roundly: keep them in Your care!
We yearn to go where we do hope to go.

If light is here, does truth, then, help us grow?
A Saint progresses upward, with a prayer.
I wake to think, and do my thinking slow.

God's gifts are those He wishes to bestow,
On you and me; so deeply breathe the air,
And learn to go where yet we hope to go.

This thinking keeps us ready, that I know!
It helps to keep us steady—stifles fear.
I'll wake to think; I'll do my thinking slow.
We'll earn our way where yet we hope to go.

Charles B Wertz—November 2006
(Rev. 12/08/06)

The Runic* Rhyme of the Six-time Chime

Blow, blow thou Wind of Spring!

Inspire the Six-time Chime to sing:

“Away the dead leaves with the blast,

Winter knows he cannot last

Past the turning-time of earth;

Spring will bring her sun-born birth—

Bring the flowers—bring the rain—

Peace on earth—all deign to reign.”

Charles Wertz

10/12/06

*Having mystic powers of incantation

'Tis Sweet to Sing... My Redeemer Lives

arr. Charles Wertz 2/05

Choir

♩=80 1 2 3 4 5

Choir

6 7 8 9 10

1. 'Tis sweet to sing the
Je - sus died on

Choir

11 12 13 14 15

match - less love Of Him who left his home a -
Cal - va - ry, That all thru him might ran - somed

Choir

16 17 18 19 20

bove And came to earth oh, won - drous plan To
be. Then sing ho - san - nas to his name; Let

Choir

21 22 23 24 25

suf - fer, bleed, and die for man! 2. For
heav'n and earth his love pro claim.

♩=75

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Choir

26 27 28 29

3. I

Choir

30 31 32

know that my Re - deem - er lives, Tri - um - phant Sav - ior,
lives, my one sure rock of faith, The one bright hope of

Choir

33 34 35

Son of God, Vic - to - rious o - ver pain and death, My
men on earth, The bea - con to a bet - ter way, The

Choir

36 37 38

King, my Lead - er, and my Lord. 4. He 5. Oh,
light be - yond the veil of death.

1. 2. =80

Choir

39 40 41 42 43

give me thy sweet Spir - it still, The peace that

Choir

44 45 46 47 48

comes a - lone from thee, The faith_ to walk_ the

Choir

49 50 51 52

lone - ly road That leads to thine_ e -

Choir

53 54 55 56

ter - - - ni - ty.

ppp

Pioneers of Latter Days

Arrangement, Text for Verses 4 & 5, Interludes, Intro. & Coda by Charles B. Wertz

Text for Verses 1,2 and 3 by Ida L. Alldredge 1893-1943 Music for Verses 1 and 5 by Alfred M. Durham 1872-1957

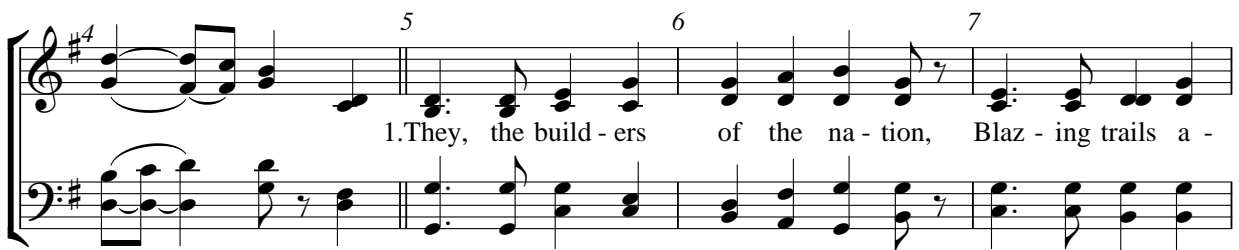
SOPRANO
ALTO

TENOR
BASS



5 6 7

1.They, the build - ers of the na - tion, Blaz - ing trails a -



8 9 6 7 8

long the way; Step-ping-stones for gen - er-a-tions Were their deeds of ev - 'ry day.



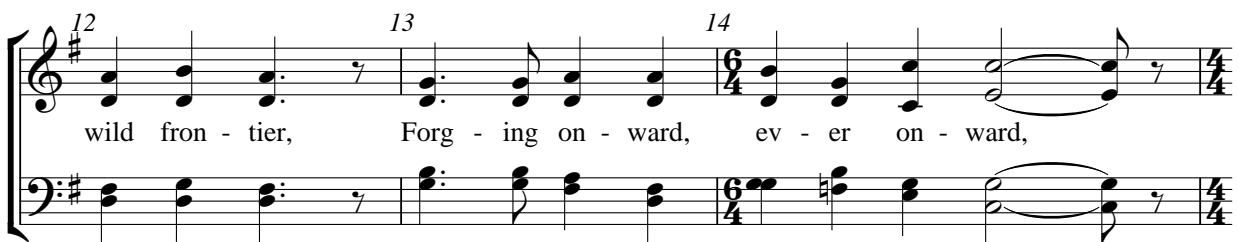
9 10 11

Build - ing new and firm foun - da - tions, Push - ing on the



12 13 14

wild fron - tier, Forg - ing on - ward, ev - er on - ward,



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15 16 17 18 19

Bless - ed, hon - ored Pi - o - neer!

20 21 22 23 24 25 26

2. Ser - vice ev - er was their watch - cry; Love be - came their

27 28 29 30 31

guid - ing star; Cour - age, their un - fail - ing

32 33 34 35 36

bea - con, Ra - di - at - ing near and far.

37 38 39 40 41 42 43

Ev - 'ry day some bur - den lift - ed, Ev - 'ry day some heart to

44 45 46 47 48 49 50

cheer, Ev - 'ry day some hope the bright - er, Bless - ed, hon - ored

Music for Verse 3 by Franz Joseph Haydn 1732-1809

51 52 53 54

Pi - o - neer!

55 56 57 58

3.As an en - sign to the na - tions, They un - furled the flag of truth,

59 60 61 62

Pil - lar, guide, and in - spi - ra - tion To the hosts of wait - ing youth.

63 64 65 66

Hon - or praise and ven - er - a - tion To the found - ers we re - vere!

67 68 69 70

List our song of ad - o - ra - tion, Bless - ed, hon - ored Pi - o - neer!

71 72 73 74 75 76

4. We, the chil - dren

77 78 79 80 81 82

of the prom - ise, May we choose the bet - ter way.

83 84 85 86 87 88 89

May we now_ ful - fill_ each cov - 'nant, Do our best in ev - 'ry

90 91 92 93 94 95 96

way! May our lives_ be fur - ther wit - ness; May our tes - ti -

97 98 99 100 101 102 103

mo - nies praise our Lord, whose prom - ised bless - ings guide_ us: Pi - o -

104 105 106 107 108

neers_ of lat - ter days!

109 110 111 112

113 114 115 116 117

5. We, the chil-dren of the prom-ise, We will choose the bet-ter way. We will now ful-

118 119 120 121 122

fill each cov-'nant, Do our best in ev-'ry way! May our lives be fur-ther wit-ness,

123 124 125 126

May our tes-ti-mo-nies praise our Lord, whose prom-ised bless-ings guide us,

127 128

Pi-o-neers, Pi-o-neers,

129 130 131

Pi-o-neers of lat-ter days!

Rejoice unto the Lord

Text & Music rev. 2006 by Chas. B. Wertz

Music and (?)Text by William Byrd (1543-1623)

Mezzo-soprano

Violin I

Violin II

Viola

Violoncello

Re - joice, re - joice un - to the

Tempo: ♩=70-80



M-S.

Vln. I

Vln. II

Vla.

Vc.

Lord. In love hath He pre - serv - ed us from

Tempo: ♩=70-80

© 2006 by Charles Bradley Wertz

11 12 13 14 15

M-S. death and fears, in Heav'n a - bove, In

Vln. I

Vln. II

Vla.

Vc.



16 17 18 19 20 21

M-S. Heav'n a - bove through - out these man - y years, through -

Vln. I

Vln. II

Vla.

Vc.

22 23 24 25

M-S. out these man - y years.

Vln. I

Vln. II

Vla.

Vc.



26 27 28

M-S. The ten - der mer - cy of the Lord our

Vln. I

Vln. II

Vla.

Vc.

29 30 31 32

M-S. *God, pour'd down up - on this land, Does far sur-*

Vln. I

Vln. II

Vla.

Vc.



33 34 35 36

M-S. *pass, in quan - ti - ty the num - bers of the sand,*

Vln. I

Vln. II

Vla.

Vc.

37 38 39 40 41

M-S. Just as the peo - ple Is - ra - el did nev - er feel nor

Vln. I

Vln. II

Vla.

Vc.



42 43 44 45

M-S. see More cer - tain to - kens of God's love in

Vln. I

Vln. II

Vla.

Vc.

M-S. 46 47 48 49

their de - liv - er - y Than has A - mer - i - ca,

Vln. I

Vln. II

Vla.

Vc.



M-S. 50 51 52 53 54 55

than has A - mer - i - ca, whom the Lord has blest these man - y years

Vln. I

Vln. II

Vla.

Vc.

55 56 57 58 59

M-S. years Through His a - tone - ment, through His a - tone - ment did

Vln. I

Vln. II

Vla.

Vc.

60 61 62

M-S. He con - sent to bless and free us from our fears.

Vln. I

Vln. II

Vla.

Vc.

63 64 65

M-S. *Mayoth-er na-tions, who be-lieve, where ter - ror fails — to*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical score for measures 63 through 65. The score is written for five parts: M-S. (Mezzo-Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature has one flat (B-flat) and the time signature is 2/4. Measure 63 shows the vocal line starting with 'Mayoth-er' and the violins playing a rhythmic pattern. Measure 64 continues the vocal line with 'na-tions, who be-lieve,' and the violins play a similar pattern. Measure 65 shows the vocal line with 'where ter - ror fails — to' and the violins playing a more complex rhythmic pattern. The viola and cello parts provide harmonic support with sustained notes and rhythmic patterns.



66 67 68 69 70

M-S. *cease, May they find peace and hap - pi - ness, may they find*

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains the musical score for measures 66 through 70. The score is written for five parts: M-S. (Mezzo-Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The key signature has one flat (B-flat) and the time signature is 2/4. Measure 66 shows the vocal line starting with 'cease,' and the violins playing a rhythmic pattern. Measure 67 continues the vocal line with 'May they find peace' and the violins play a similar pattern. Measure 68 shows the vocal line with 'and hap - pi - ness,' and the violins play a more complex rhythmic pattern. Measure 69 continues the vocal line with 'may they find' and the violins play a similar pattern. Measure 70 shows the vocal line with 'cease,' and the violins play a similar pattern. The viola and cello parts provide harmonic support with sustained notes and rhythmic patterns.

71 72 73 74 75 1.

M-S. love and peace, may they find love and peace.

Vln. I

Vln. II

Vla.

Vc.



76 77 2. 78 79 80 81

M-S. peace. Re-joice, re-joice,

Vln. I

Vln. II

Vla.

Vc.

82 83 84 85

M-S. un - to the Lord. In love hath He pre -

Vln. I

Vln. II

Vla.

Vc.



86 87 88 89 90

M-S. serv - ed us from death and fears, in Heav'n a -

Vln. I

Vln. II

Vla.

Vc.

91 92 93 94

M-S. *bove, In Heav'n a - bove through-*

Vln. I

Vln. II

Vla.

Vc.



95 96 97 98 99 $\text{♩} = 60$

M-S. *out these man - y years, through - out these man - y years.*

Vln. I

Vln. II

Vla.

Vc.

100 101 102 103

M-S. *A - - - - - men, A -*

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *V*



104 105 106 107 108

M-S. *- - - - - men, A - men.*

Vln. I *V*

Vln. II *V*

Vla. *V*

Vc. *V*